HPS 905

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# EDWARD ELGAR

## POMP AND CIRCUMSTANCE

MILITARY MARCHES NOS. 1-5
OPUS 39

M
1046
E42
op.39

BOOSEY & HAWKES

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EDWARD ELGAR

# POMP & CIRCUMSTANCE

## Military Marches

Nos. 1-5

op. 39

H.P.S. 905

BOOSEY & HAWKES
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E42
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# FOREWORD

Elgar's five published *Pomp and Circumstance Marches, op.* 39, appeared between 1901 and 1930. Four were composed within the decade 1900-10, Elgar's greatest creative period, the zenith of his powers. He intended that there should be a set of six, with one for a soldier's funeral, but none is remotely funereal, not even the one left in short score. He liked march-rhythm: his *Pas Redoublé* of 1882 is an excellent early example, and he first caught the national ear with the *Imperial March* which he wrote in the year of Queen Victoria's Diamond Jubilee, 1897. This was followed by the Triumphal March in *Caractacus* (1898). But *Pomp and Circumstance* was an unprecedented effort to give the full-dress ceremonial military march something of symphonic status. Elgar enjoyed colourful pageantry and was proud of his wife's army connections. He felt that no apology was needed for his 'popular' music (nor was it); as he explained to an interviewer in 1904:

> 'I like to look on the composer's vocation as the old troubadours or bards did. In those days it was no disgrace for a man to be turned on to step in front of an army and inspire them with song. For my part, I know that there are a lot of people who like to celebrate events with music. To these people I have given tunes. Is that wrong?'

Of course not, but the fact that he had to ask the question, even rhetorically, was part of the price he was already, after only three years, being asked to pay for the astounding popularity of these marches. In assessing their success, by the way, let due credit be given to Elgar for his inspired choice of title, for which he went to Shakespeare's *Othello:*

> 'The neighing steed and the shrill trump, the spirit-stirring drum, the ear-piercing fife, the royal banner, and all the quality, pride, pomp, and circumstance of glorious war'.

The marches No. 1 in D major and No. 2 in A minor were composed and first performed in 1901. 'Gosh, man, I've got a tune in my head', Elgar wrote to A. J. Jaeger ('Nimrod') of Novello's on 12th January, and four months later he played the D major march to another of the 'friends pictured within' the *Enigma Variations*, Dora Penny ('Dorabella'), saying before he did so:

> 'I've got a tune that will knock 'em – knock 'em flat'.

The tune, of course, is the superb trio section, which King Edward VII told Elgar would 'go round the world' if words were fitted to it. Elgar translated the royal hint into reality in the *Coronation Ode* of 1902, when, with some alteration of its note values, the tune that lies so easily on instruments became, more awkwardly, the chorus 'Land of Hope and Glory'. The two marches were first performed in Liverpool in October 1901 by the semi-professional Liverpool Orchestral Society conducted by Elgar's friend Alfred E. Rodewald, a cotton broker and distinguished amateur musician. A few days later they were repeated at a London Promenade Concert conducted by Henry Wood in a half-full Queen's Hall. After the D major march, which Wood, with a showman's flair, placed second, the audience 'simply rose and yelled', as Sir Henry recorded years later in his autobiography, and it had to be played three times. Jaeger told Elgar, who was not present, that it was the greatest success for a novelty that he had ever witnessed. The composer Stanford, with whom Elgar was still on speaking terms at this date, said he preferred the A minor march, but that in the D major:

> 'you have translated Master Rudyard Kipling into music certainly, and said "blooming beggar" in quite his style . . . Uncommon fine stuff'.

Elgar's own verdict was blunter:

> 'A damned fine popular tune'.

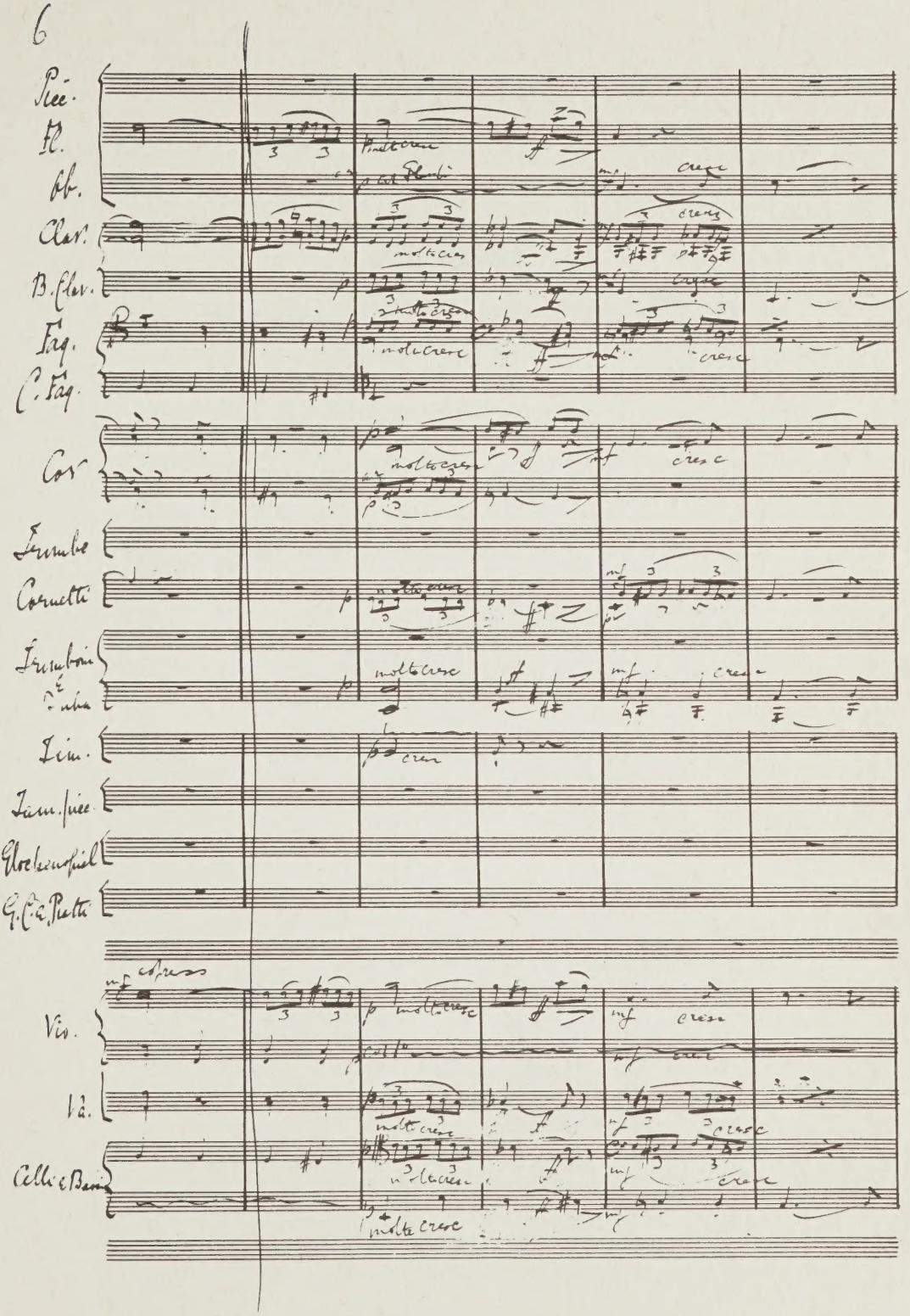
It is worth noting that each of the five marches is dedicated to a particularly close friend of Elgar, making a kind of appendage in that respect to the intimate nature of the *Enigma Variations*. No. 1 was for Rodewald and his orchestra, No. 2 for Granville Bantock, whose brave venture on behalf of English music at the Tower, New Brighton, had included the second performance of the *Variations* in July 1899. No. 3 in C minor is dedicated to Ivor Atkins, organist of Worcester Cathedral who had prepared the first Three Choirs Festival performance of *The Dream of Gerontius* in 1902, and No. 4 in G major to another Three Choirs organist, Dr. G. R. Sinclair of Hereford, perhaps a compensation because the G.R.S. Variation is really about his bulldog. Sinclair's Successor, Percy Hull, was dedicatee of the March No. 5. Elgar himself conducted the first performances of No. 3 (8th March 1905, in the same programme as the first performance of the *Introduction and Allegro*) and of No. 4 (24th August 1907). No. 5 in C major did not appear until 20th September 1930, when Wood conducted. Elgar orchestrated it in 1930 but I have no doubt that the music was written many years earlier, for since 1920 he had virtually been musically impotent – 'gone out', as he put it. What happened to the soldier's funeral march? Perhaps that idea was used up in the haunting and spectral Funeral March composed in 1901 for the play *Grania and Diarmid*.

Although each is written in the same pattern of a vigorous, rhythmical first section followed by a broad, lyrical trio, the five marches are extraordinarily varied in character. No. 1 and No. 4 are the best known, because of their unforgettably singable trios, great tunes of the kind, as Elgar rightly remarked, that come to a composer once in a lifetime. Stanford was probably right in thinking No. 2 the finest, its initial nervous energy, closely related to the *Cockaigne Overture* which preceded its composition, and its restless trio section reflecting an emotional as well as tonal minor key. No. 3 also has a dark quality only later dispelled by glittering orchestration, and No. 5 is altogether lighter in mood but no less elaborately scored. These splendid pieces, like Elgar's lighter works in other forms, cannot and should not be regarded separately from his larger works, for they permeate others of his compositions in a nutritious manner. Like Berlioz, Tchaikovsky and Mahler he absorbed the march into the symphony. The majestic central melody of the G major march was composed in June 1907, the month he began in earnest to compose the *A♭ major Symphony* which begins with a solemn march, the 'idée fixe' of the whole work. The larghetto of the *E♭ major Symphony* is a funeral march which can be mentioned in the same breath as Beethoven's in the *Eroica;* it commemorates Rodewald as well as Edward VII; and where in choral music is there a nobler and more elevating march than at the end of Part I of *The Dream of Gerontius?* Lastly, in the finale of the poignant, war-weary and world-weary *Cello Concerto* of 1919, the rhythms and flashing colours of *Pomp and Circumstance* are again deployed to supremely ironical effect.

The 'pride, pomp, and circumstance of glorious war' had been shown for what they really were, but the mastery of Elgar's music remained undimmed.

Uncommon fine stuff indeed.

Michael Kennedy
May 1977




*A page from Pomp and Circumstance March No. 2 in A minor, reproduced in facsimile from Elgar's autograph manuscript.*

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# INSTRUMENTATION

**No. 1 in D major**

Piccolo (and 11 ad lib.), 2 Flutes, 2 Oboes, 2 Clarinets (in A), Bass Clarinet (in A), 2 Bassoons, Contrabassoon, 4 Horns, 2 Trumpets (in F), 2 Cornets (in A), 3 Trombones, Tuba, Timpani, Percussion (Bass Drum, Cymbals, Triangle, Side Drum, Sleigh Bells), 2 Harps, Organ, Strings.

**No. 2 in A minor**

Piccolo, 2 Flutes, 2 Oboes, 2 Clarinets (in A), Bass Clarinet (in A), 2 Bassoons, Contrabassoon, 4 Horns, 2 Trumpets (in F), 2 Cornets (in A), 3 Trombones, Tuba, Timpani, Percussion (Bass Drum, Cymbals, Triangle, Side Drum (and 11 ad lib.), Sleigh Bells, Glockenspiel), Strings.

**No. 3 in C minor**

Piccolo, 2 Flutes, 2 Oboes, Cor Anglais, 2 Clarinets (in B♭), Bass Clarinet (in B♭), 3 Bassoons, Contrabassoon, 4 Horns, 3 Trumpets (in A), 3 Trombones, Tuba, Timpani, Percussion (Bass Drum, Cymbals, Side Drum, Tenor Drum), Harp, Strings.

**No. 4 in G major**

3 Flutes (111 doubling Piccolo), 2 Oboes, Cor Anglais, 2 Clarinets (in B♭), Bass Clarinet (in B♭), 2 Bassoons, Contrabassoon, 4 Horns, 3 Trumpets (in A), 3 Trombones, Tuba, Timpani, Percussion (Bass Drum, Cymbals, Side Drum), Harp, Strings.

**No. 5 in C major**

Piccolo, 2 Flutes, 2 Oboes, Cor Anglais, 2 Clarinets (in B♭), Bass Clarinet (in B♭), 2 Bassoons, Contrabassoon, 4 Horns, 3 Trumpets (in B♭), 3 Trombones, Tuba, Timpani, Percussion (Bass Drum, Cymbals, Side Drum), Strings.

each march duration circa 5 minutes

Dedicated to my friend Alfred E. Rodewald
and the members of the Liverpool Orchestral Society

# POMP AND CIRCUMSTANCE

## MILITARY MARCHES

## No. 1

IMPORTANT NOTICE
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Allegro, con molto fuoco.

Edward Elgar, Op. 39

Piccolo. (II ad lib.)
Flauti I II.
Oboi I II.
Clarinetti I II in A.
Clarinetto basso in A.
Fagotti I II.
Contra-Fagotto.
I II. Corni in F. III IV.
Trombe I II in F.
Cornetti I II in A.
I II Tromboni III e Tuba.
Timpani.
Gran Cassa e Piatti.
Triangolo.
Tamburo piccolo.
Schellen. (Jingles.)
Arpa I.
Arpa II.
Organo.

Allegro, con molto fuoco.

I. Violini II.
Viole.
Violoncelli.
Bassi.

Allegro, con molto fuoco.

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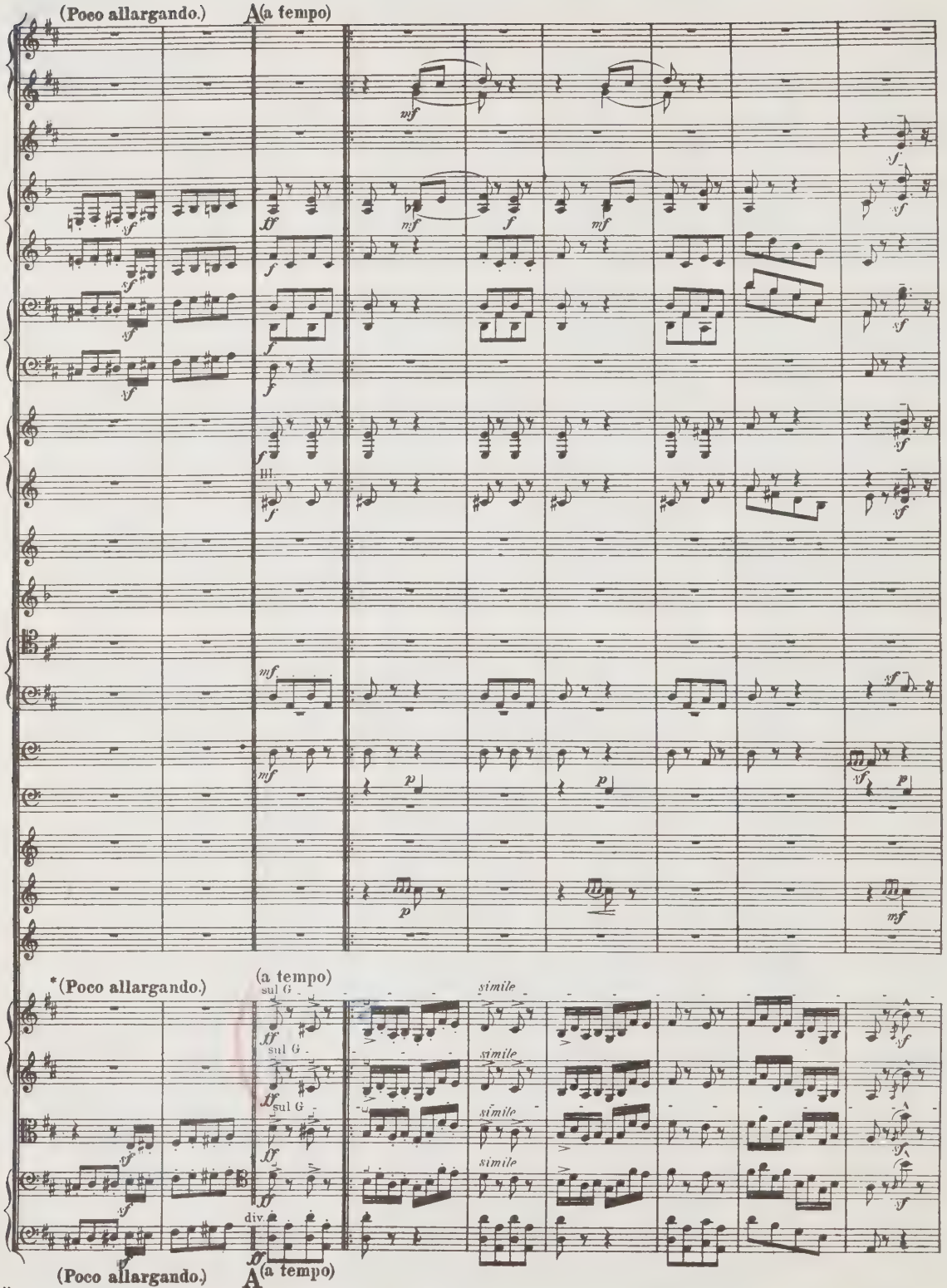
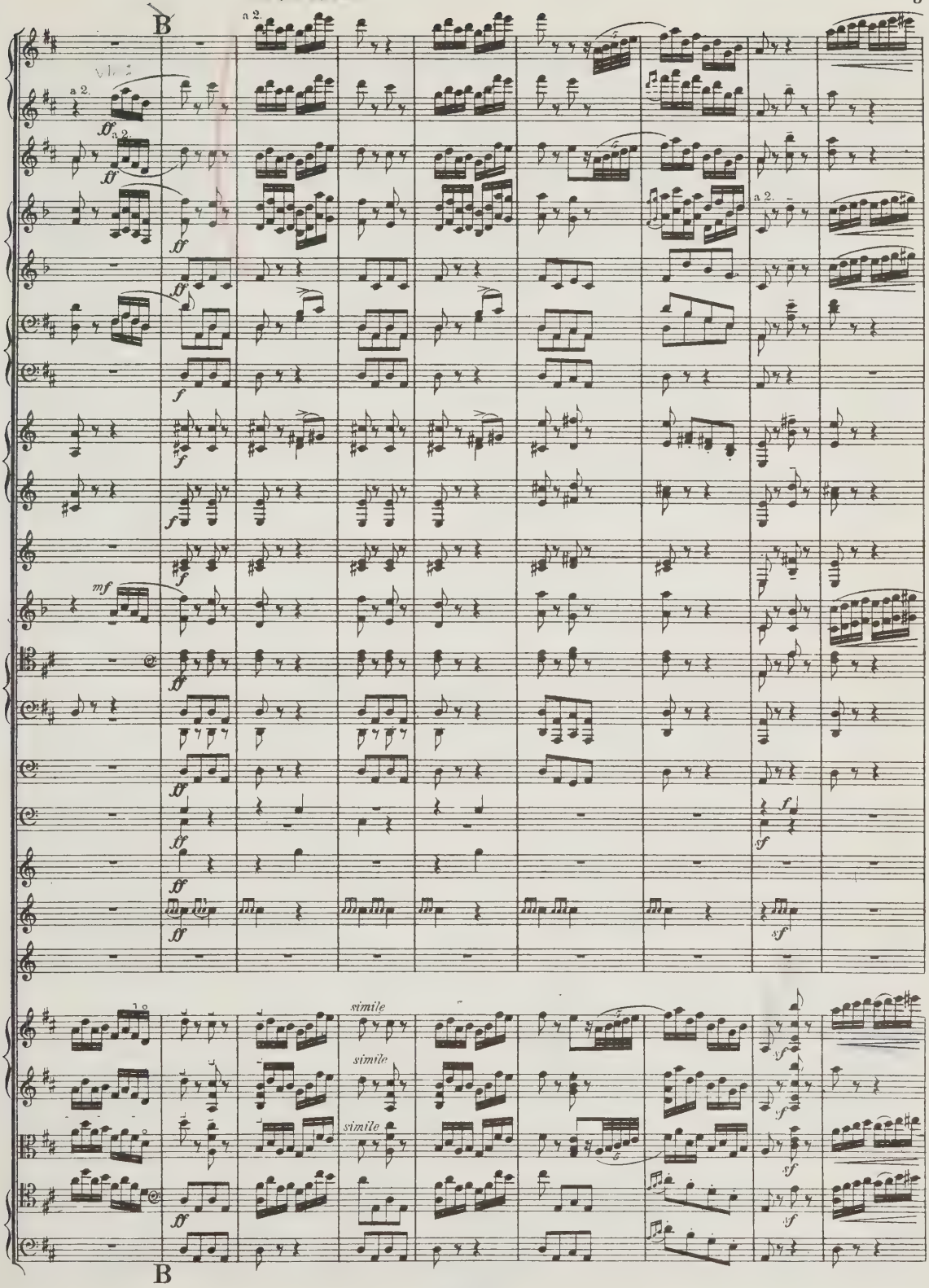
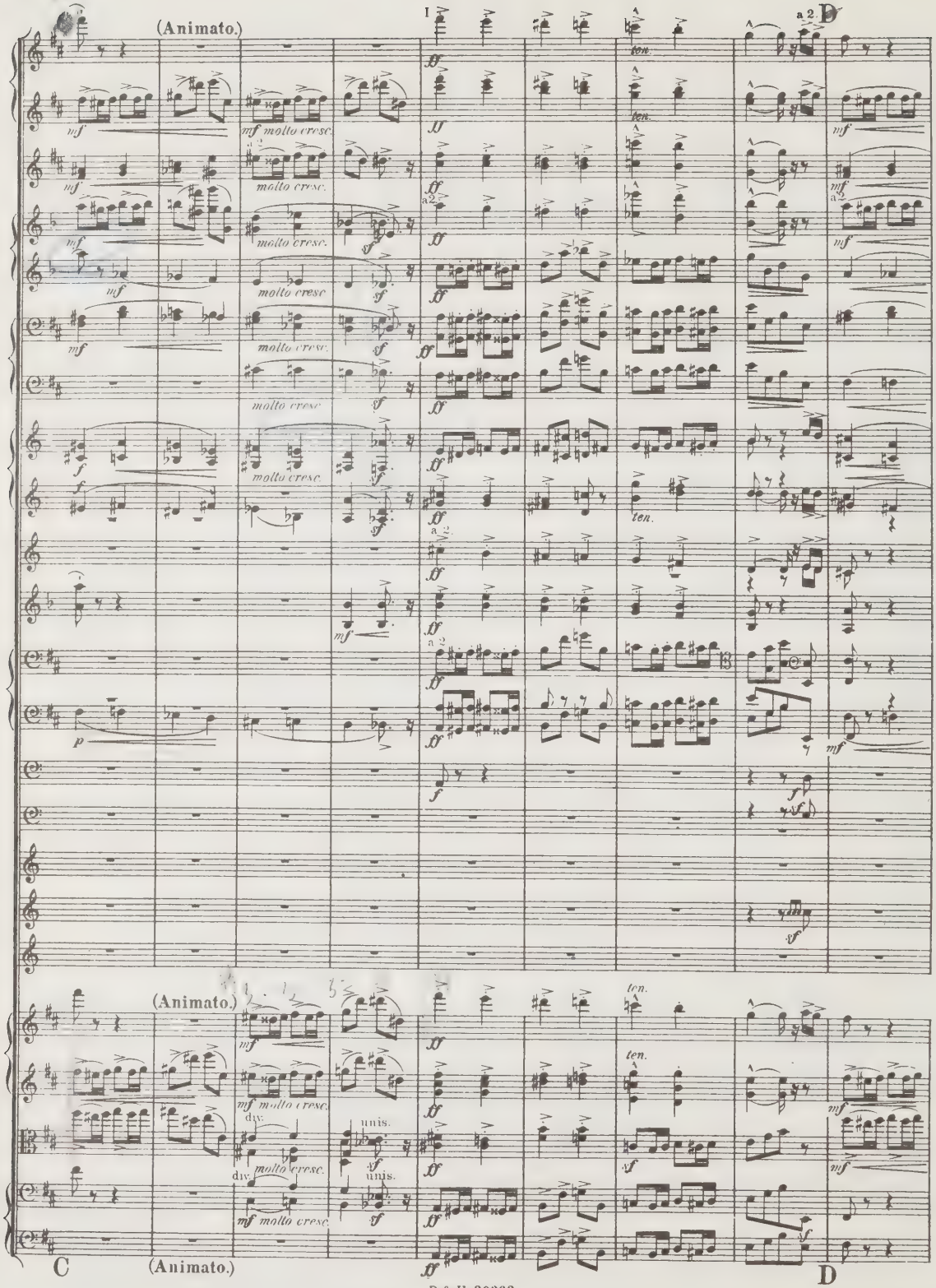
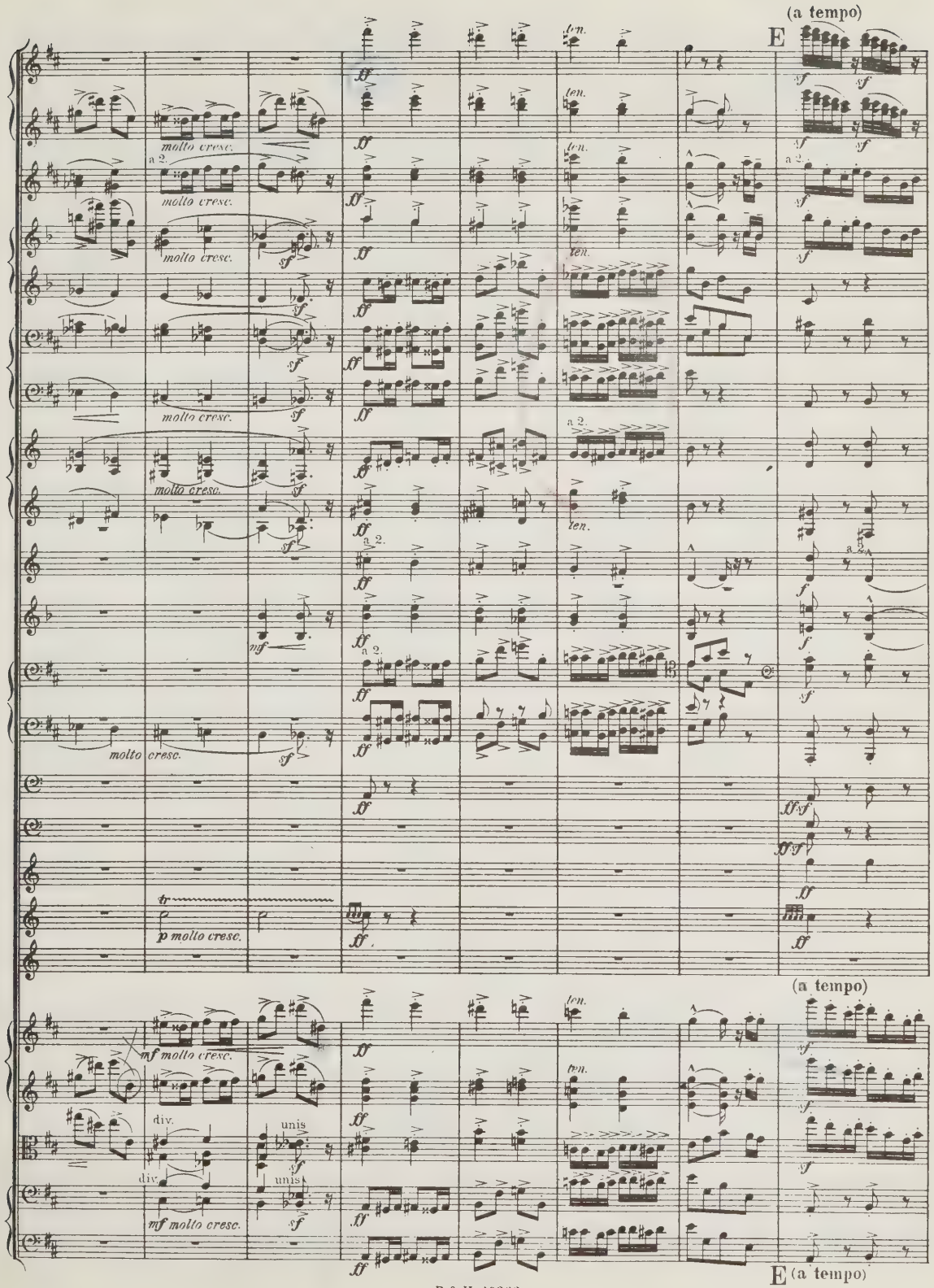
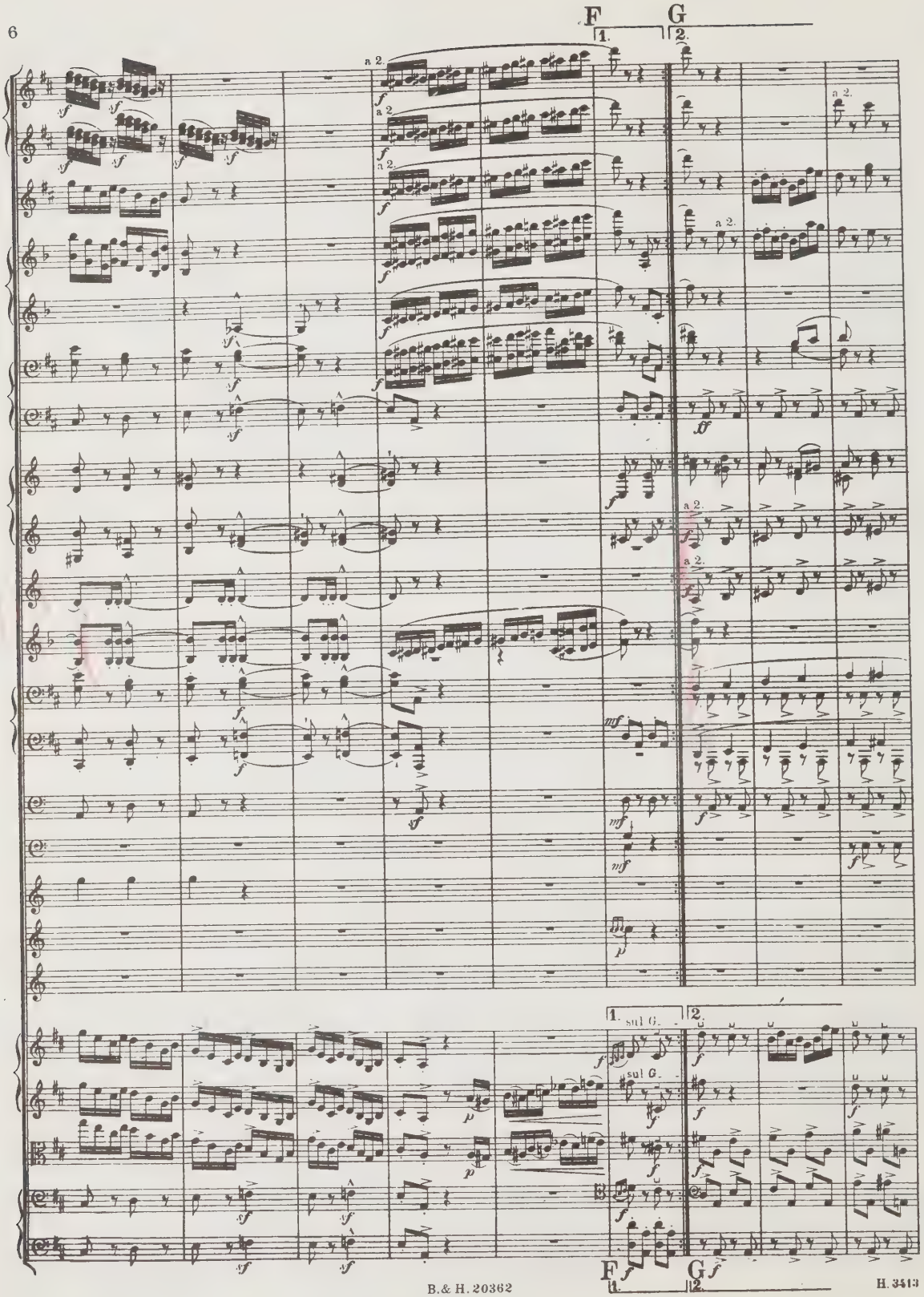


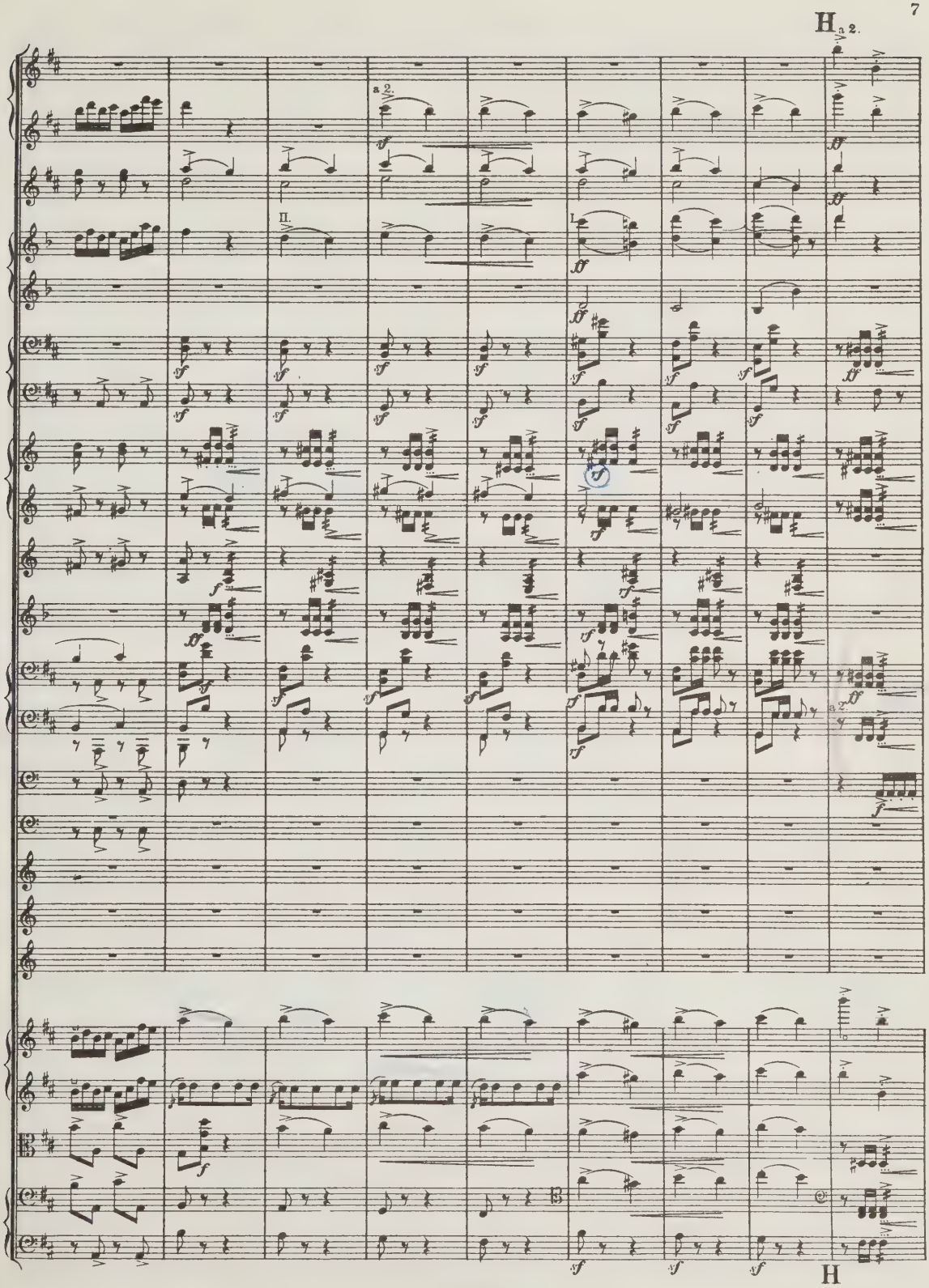

*) NB. The words in parentheses are for the guidance of the Conductor only; they are not printed in the orchestral parts.

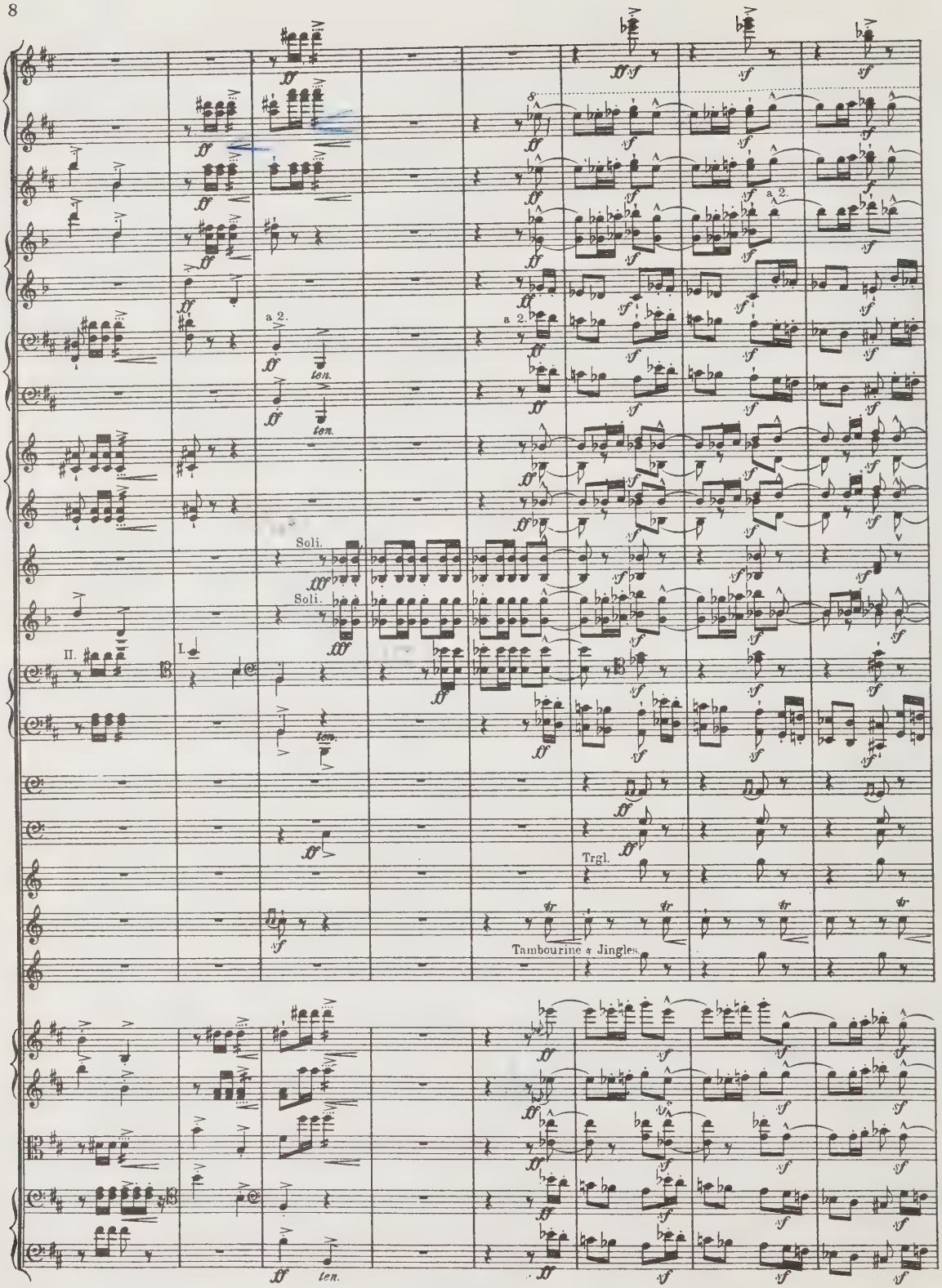

B
a 2.
ff
f
mf
simile
B


(Animato.)
I
a 2.
D
ten.
mf
molto cresc.
ff
a 2
f
p
div.
unis.
C
(Animato.)
D


(a tempo)
E
molto cresc.
a 2.
ten.
div.
unis
mf molto cresc.
p molto cresc.
tr
(a tempo)
E (a tempo)


F
G
1.
2.
a 2.
sul G.


H
a 2.
a 2.
II.
I.
a 2.
H


a 2.
ten.
Soli.
II.
I.
Trgl.
Tambourine & Jingles.

(poco allargando)

a 2.

pesante

dim.

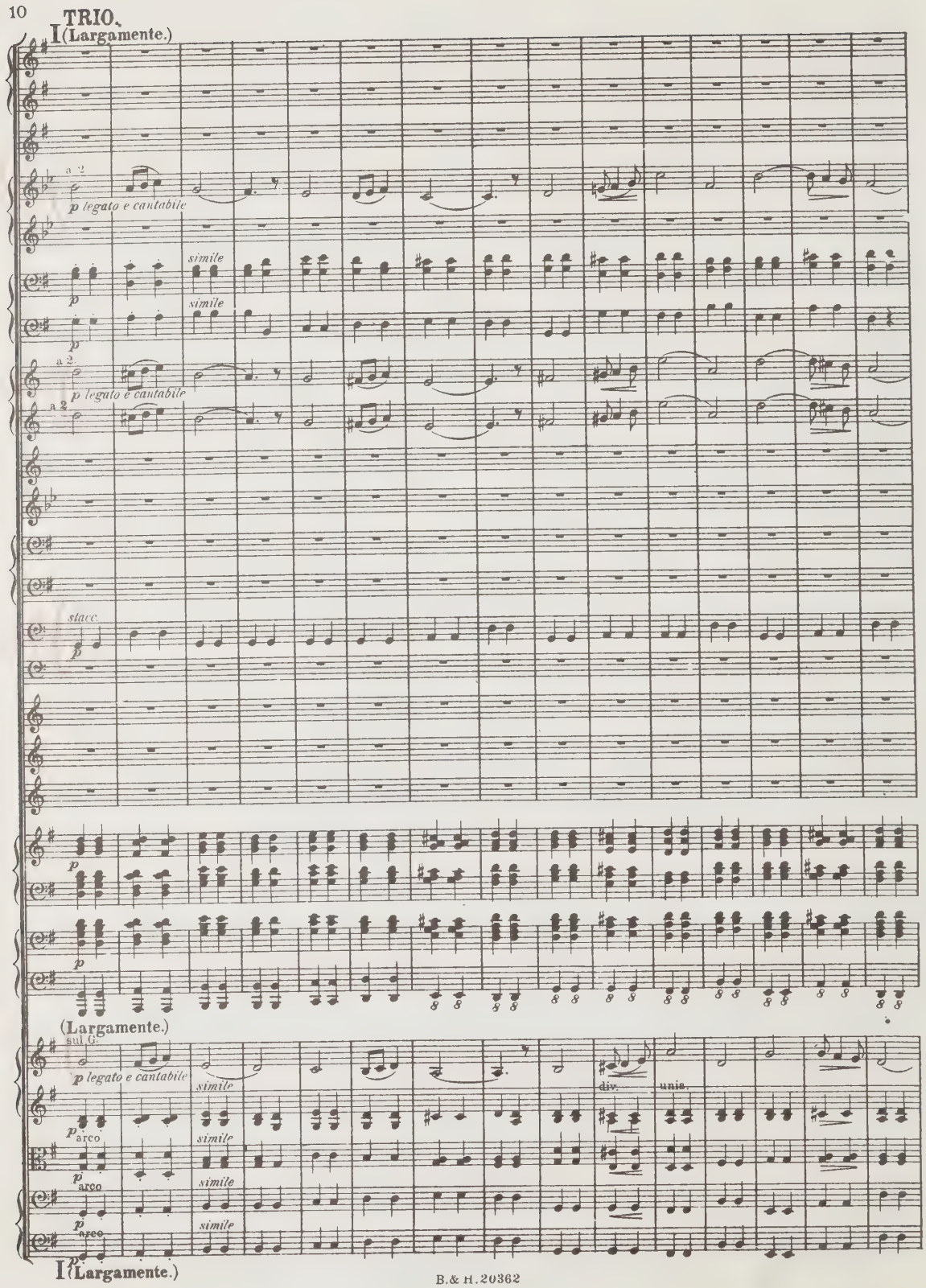
Arpa I.

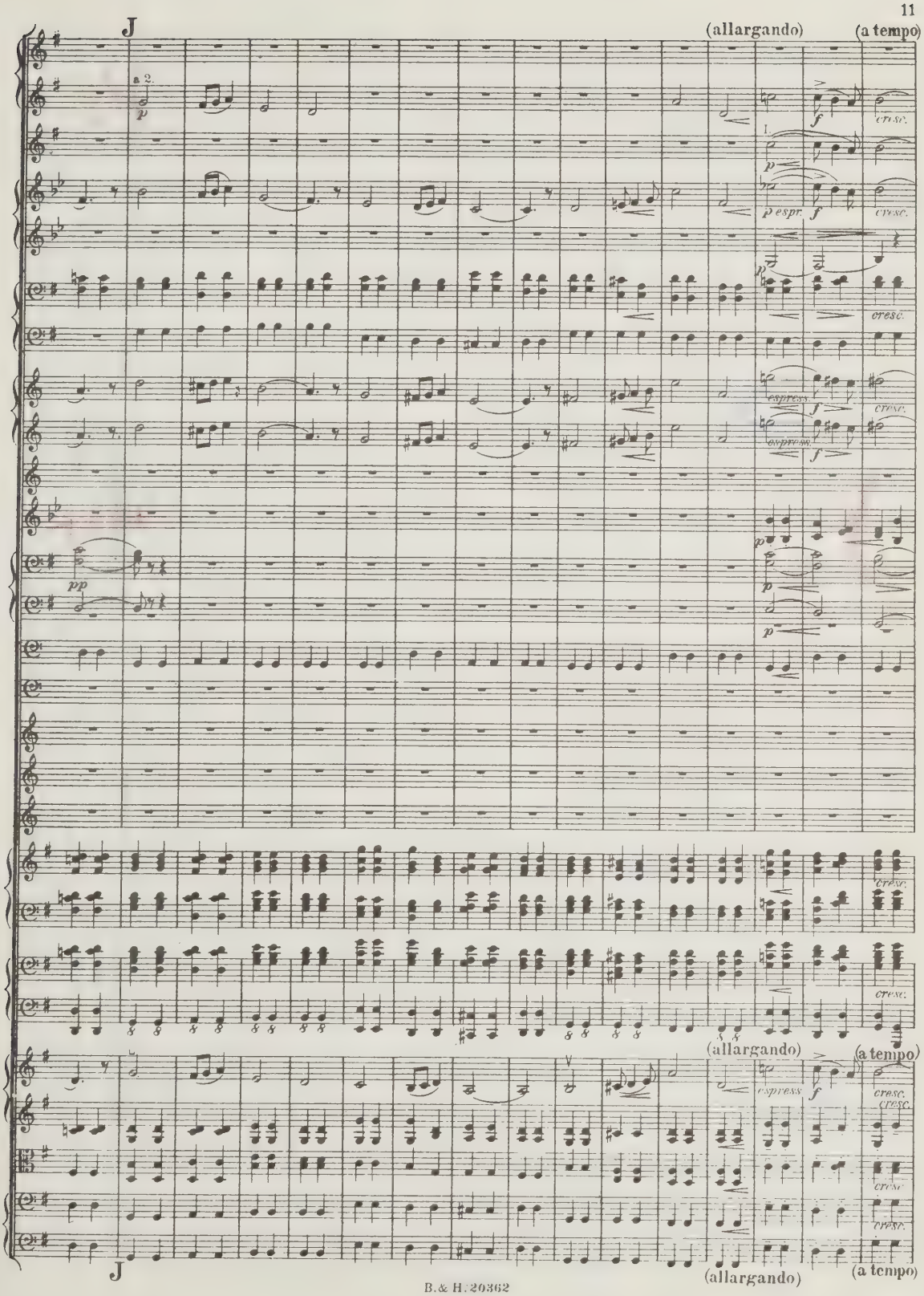
Arpa II.

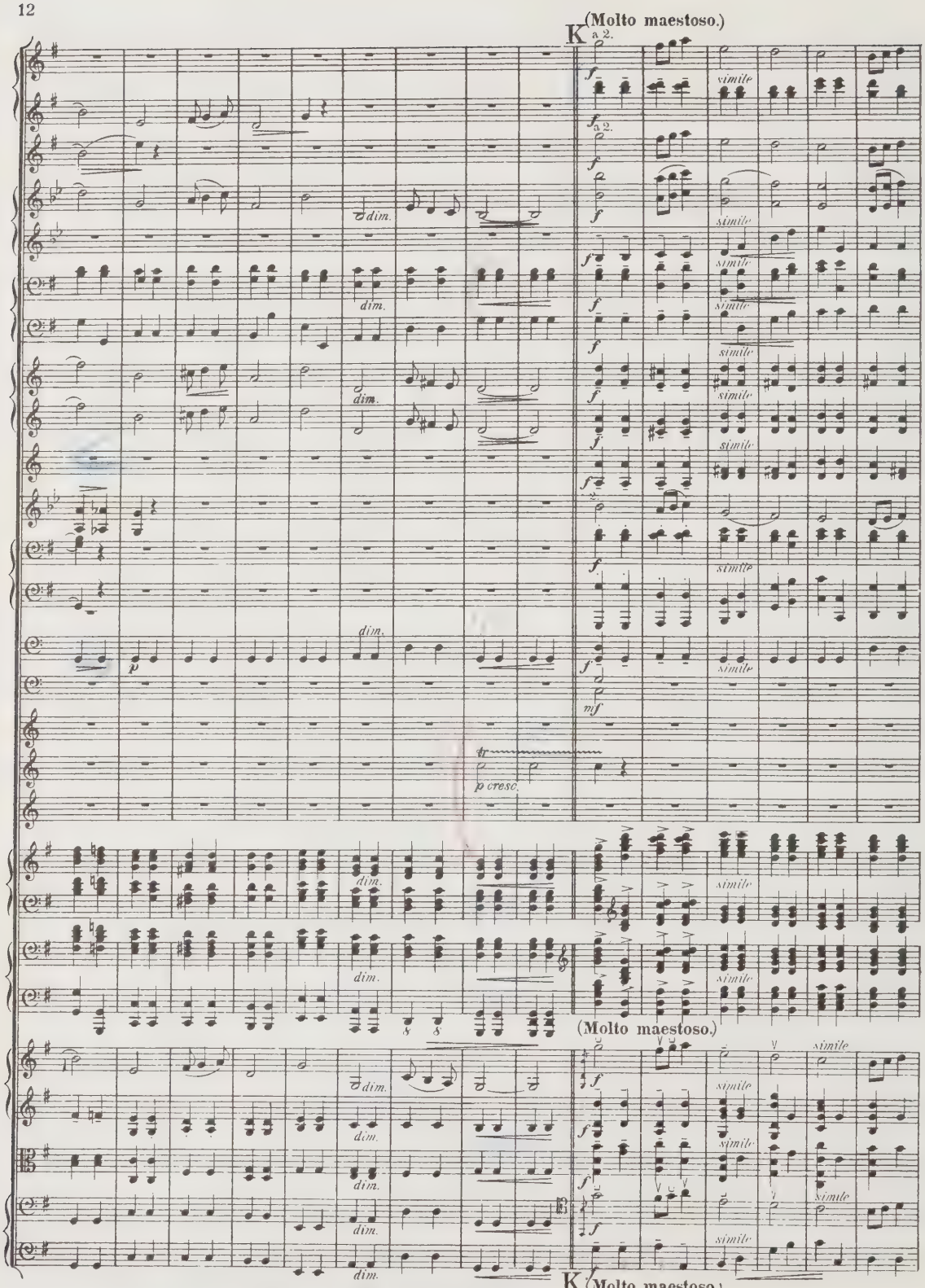
(poco allargando)

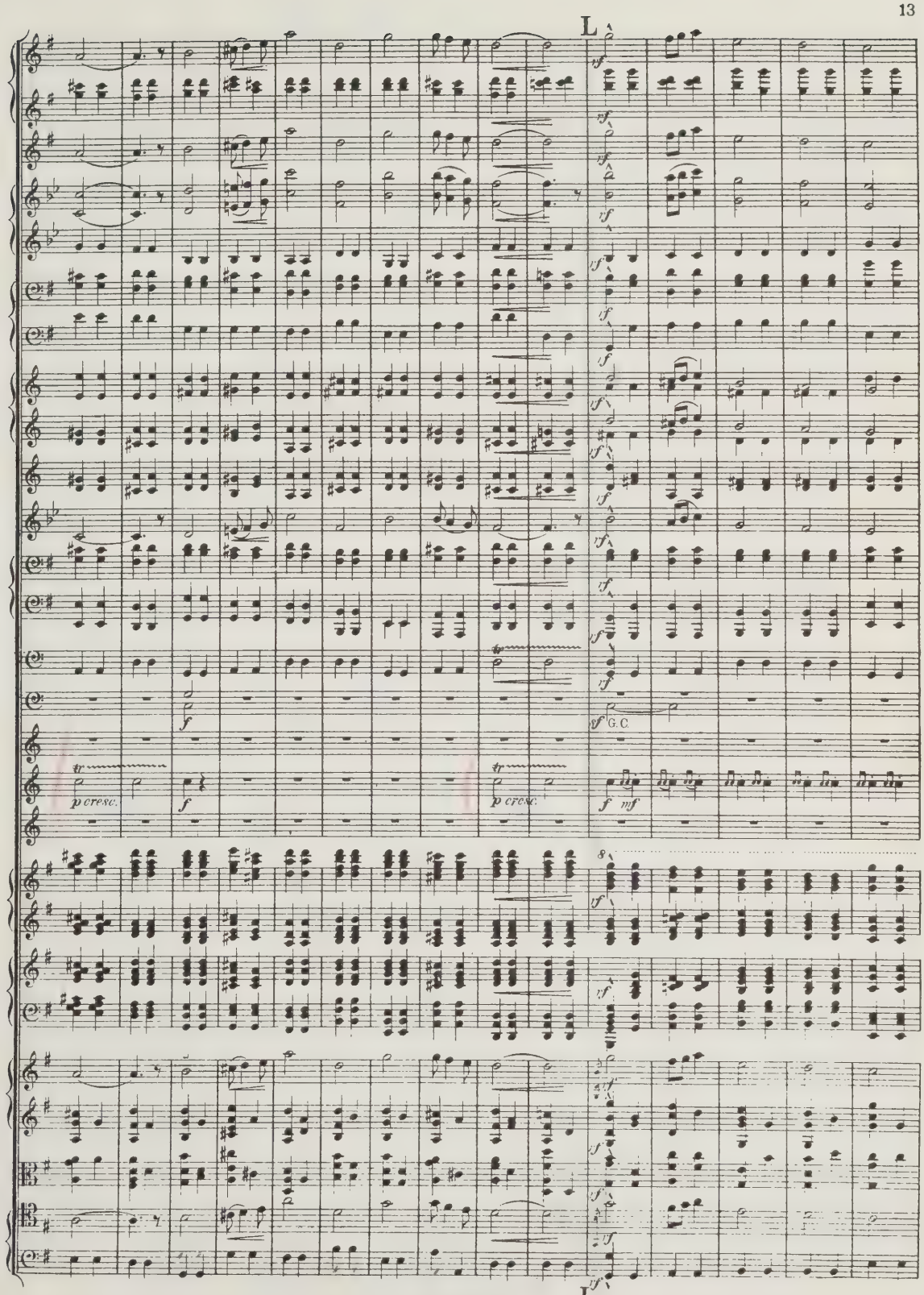
pizz.

(poco allargando)


TRIO.
I (Largamente.)
a 2
p legato e cantabile
simile
p
simile
p
a 2
p legato e cantabile
a 2
stacc.
p
p
p
(Largamente.)
sul G.
p legato e cantabile
simile
div.
unis.
p arco
simile
p arco
simile
p arco
simile
p
I (Largamente.)


J
(allargando)
(a tempo)
a 2.
p
f
cresc.
espr.
espress.
pp
(allargando)
(a tempo)
J
(allargando)
(a tempo)


K (Molto maestoso.)
a 2.
simile
dim.
p
mf
p cresc.
(Molto maestoso.)
K (Molto maestoso.)


L
sf
tr
p cresc.
f
G.C.
mf
8
L

(allargando) (a tempo)

espress.

a 2.

sostenuto

f

G.C. p cresc.

f

cresc.

f

p cresc.

f

(allarg.) (a tempo)

espr.

(allargando) (a tempo)

M (a tempo)

mf

ff

f

ff

ff

f

III.

mf

mf

p

p

p

8

(a tempo)

sul G.

ff

sul G.

ff

sul G.

ff

sul G

ff

div.

simile

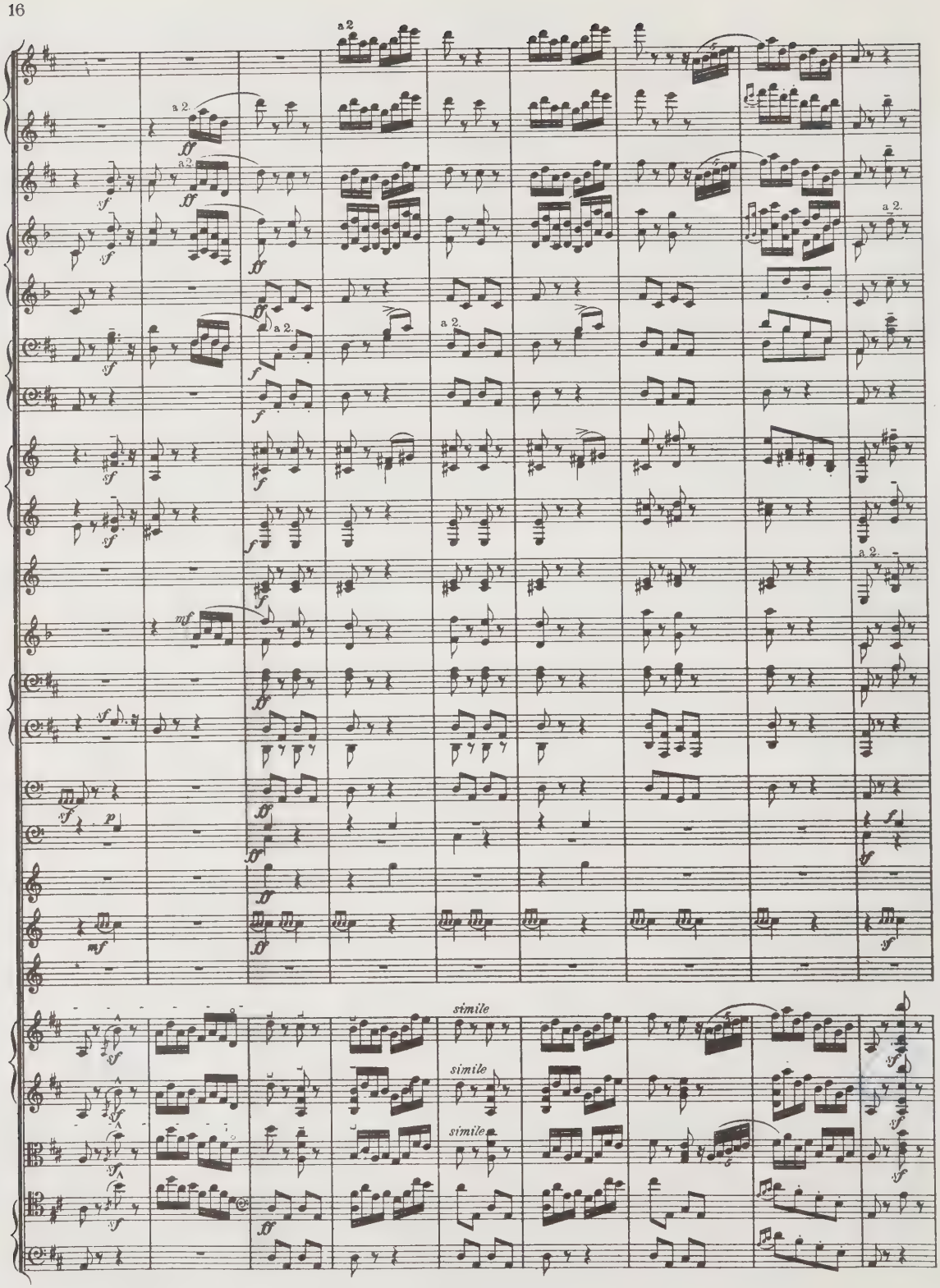
simile

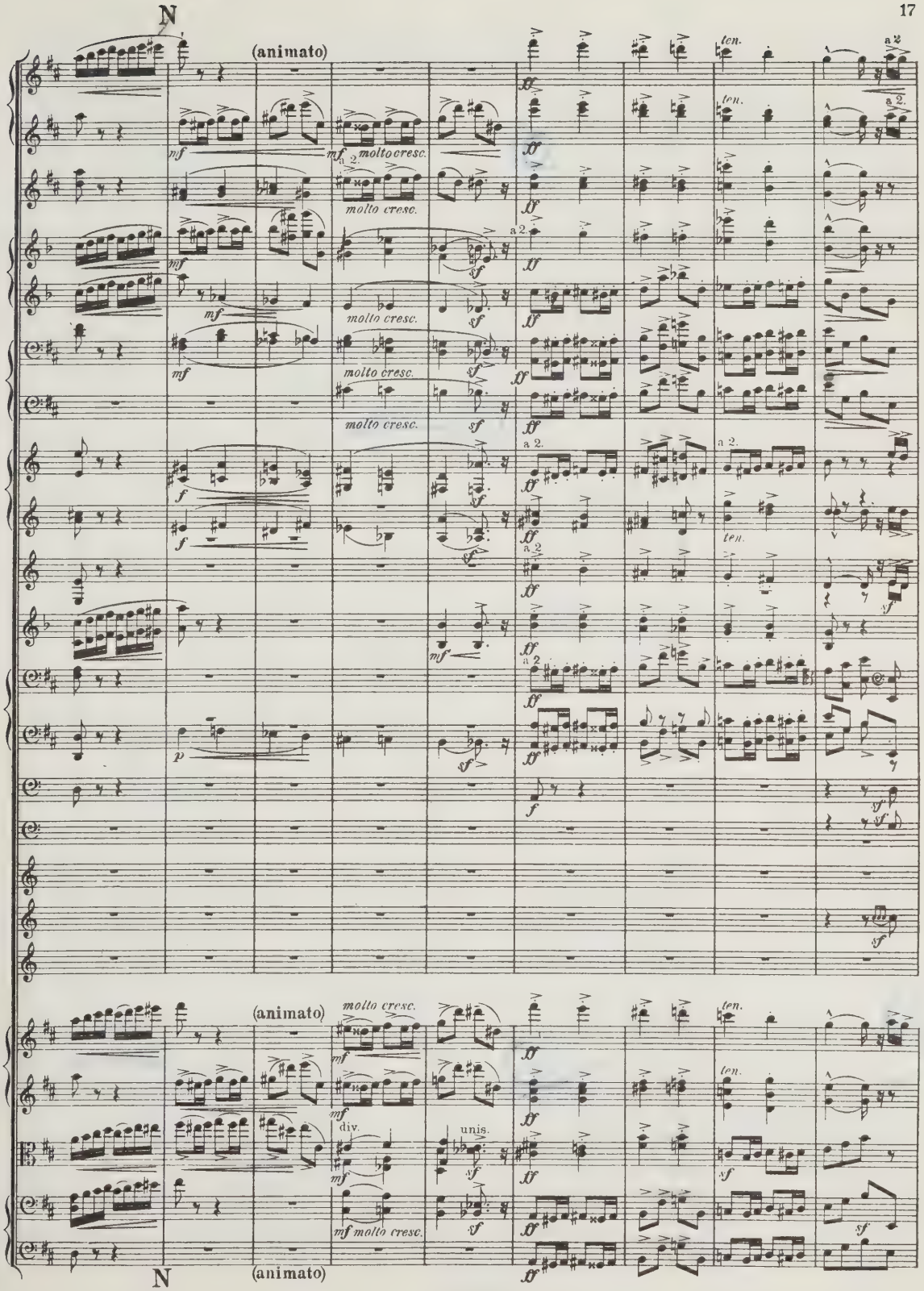
simile

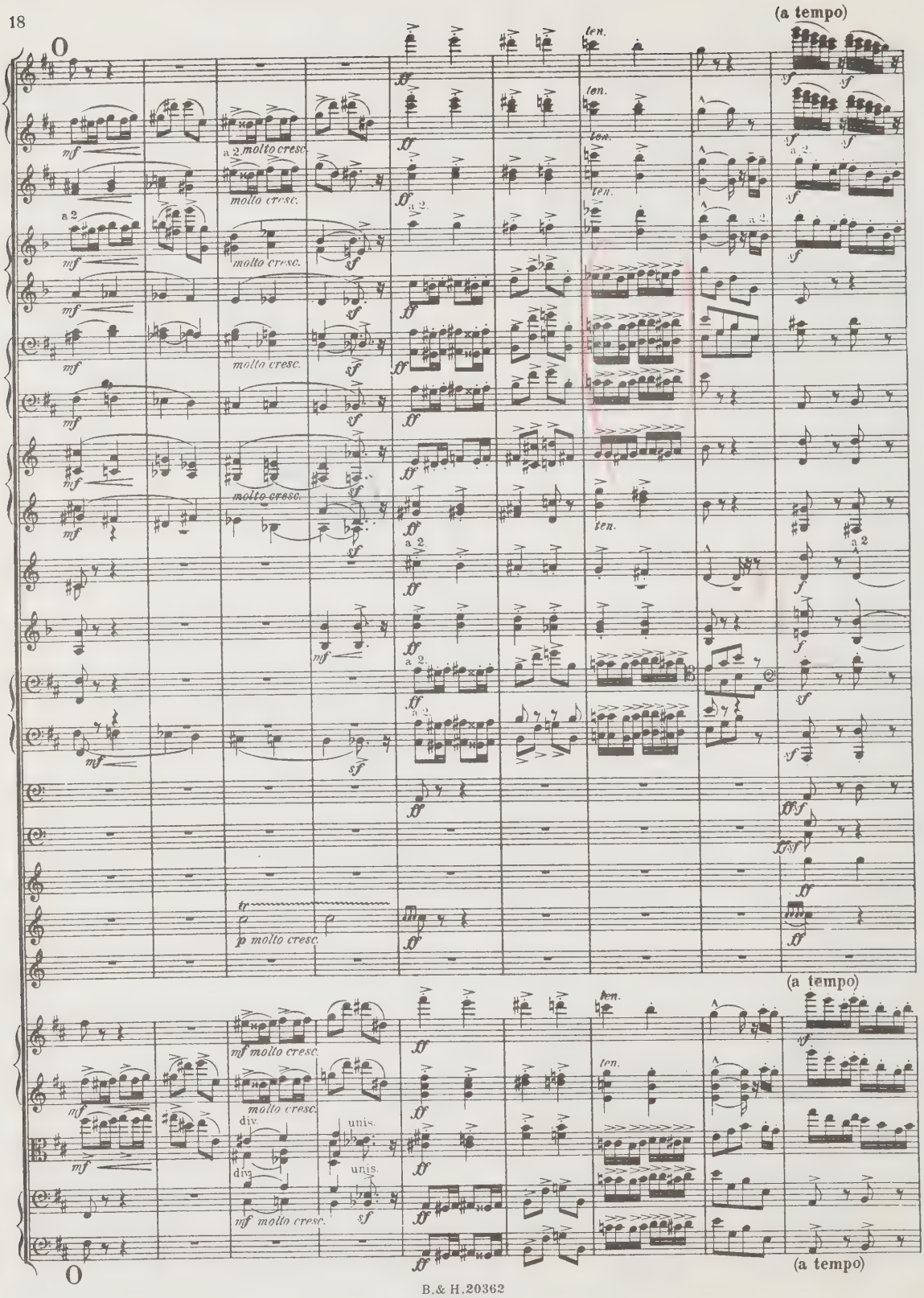
simile

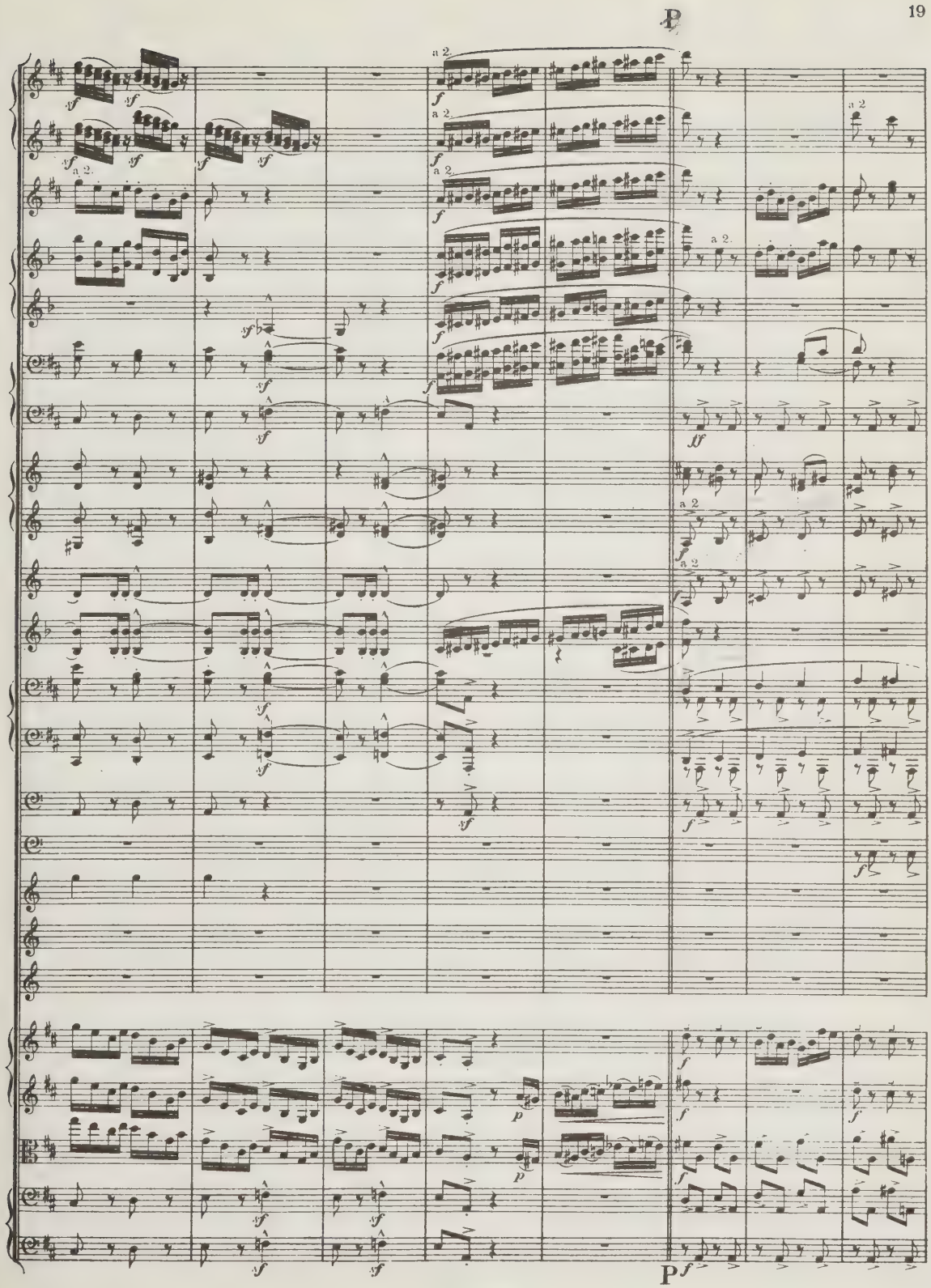
M (a tempo)

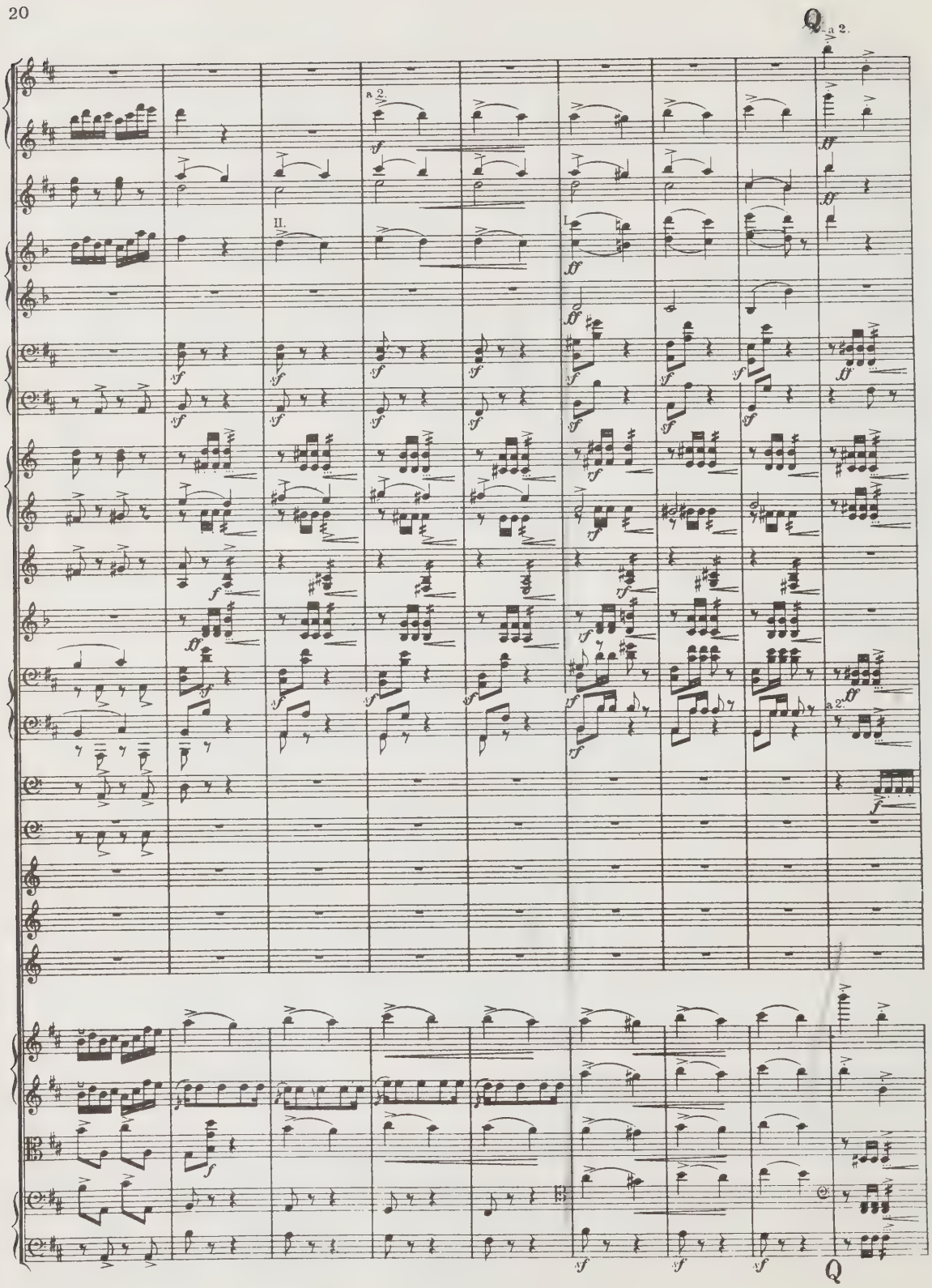
ff

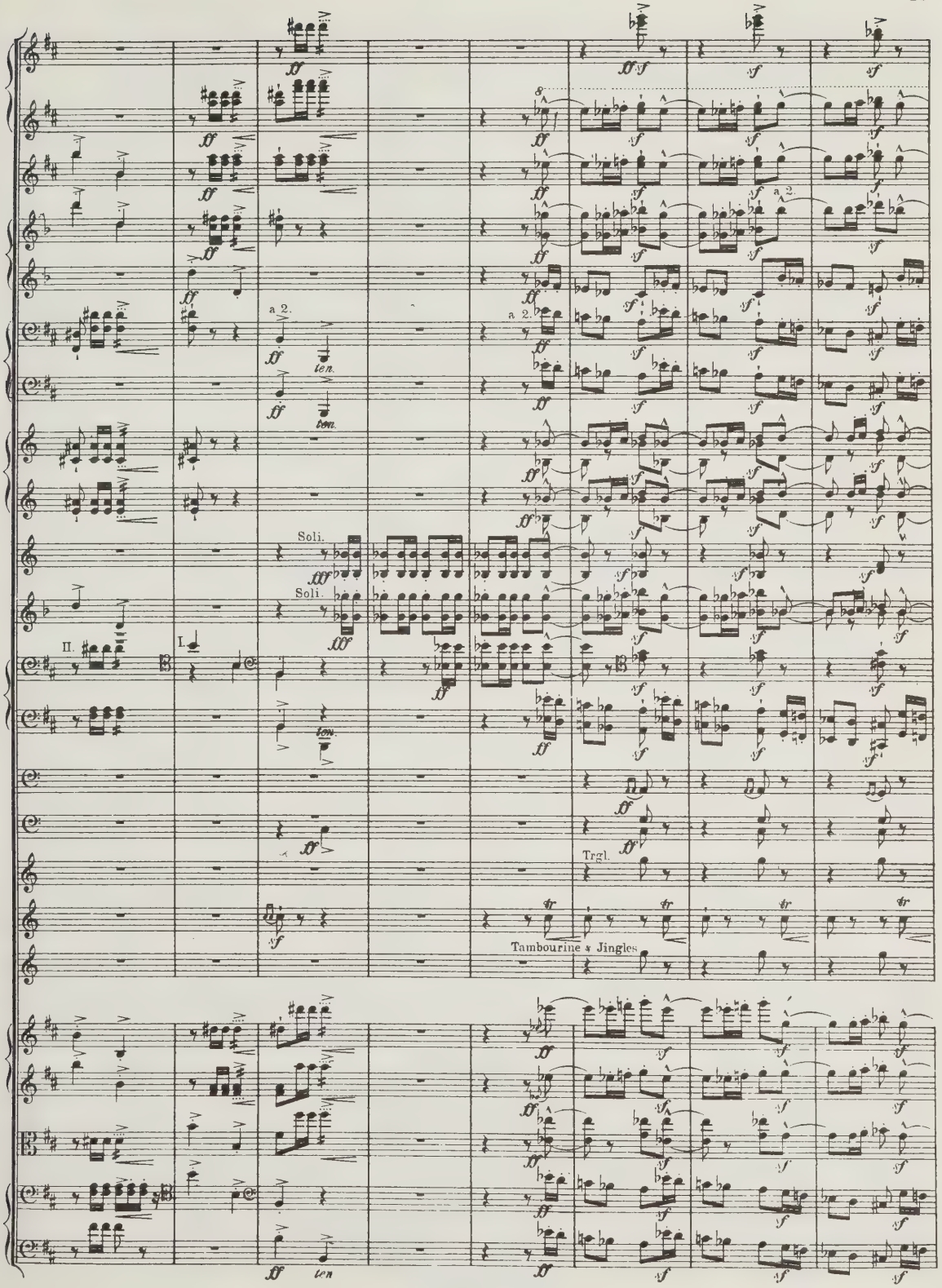

a 2
a 2.
a 2.
a 2.
a 2.
a 2.
a 2.
a 2.
a 2.
simile
simile
simile

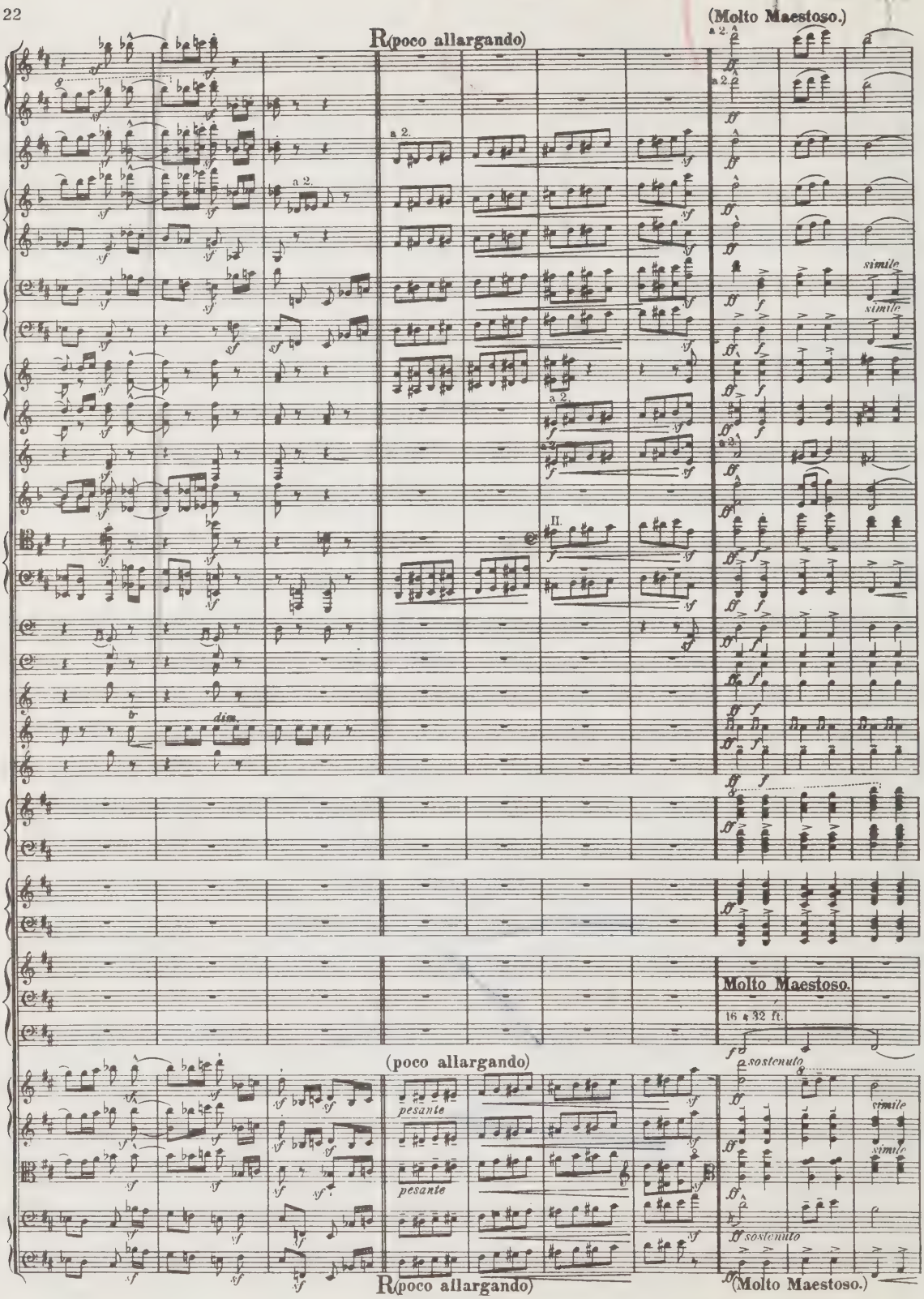

N
(animato)
molto cresc.
molto cresc.
molto cresc.
molto cresc.
molto cresc.
molto cresc.
a 2.
ten.
div.
unis.
mf molto cresc.
N
(animato)

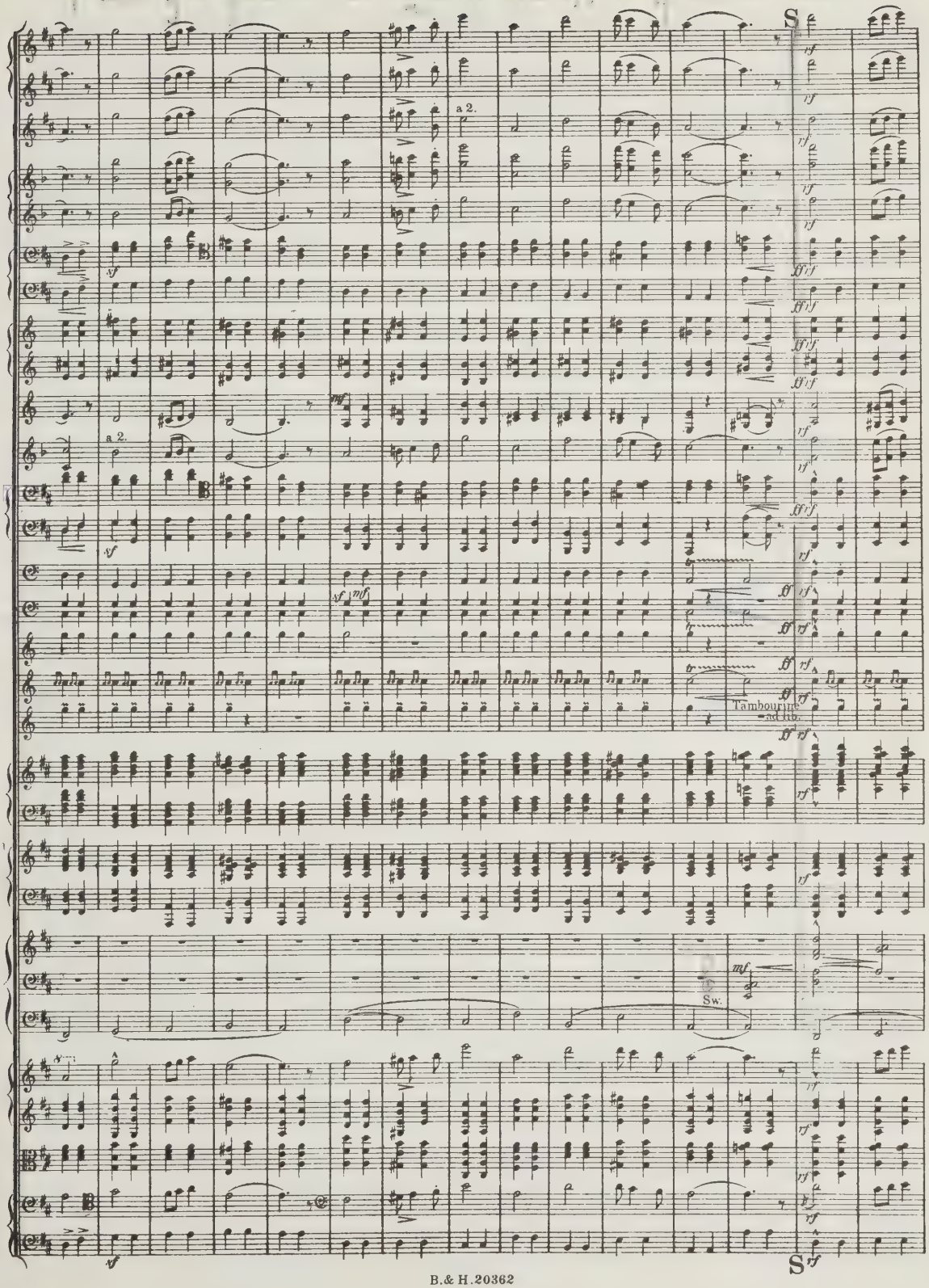

(a tempo)
ten.
a 2.
molto cresc.
mf
ff
sf
tr
p molto cresc.
mf molto cresc.
div.
unis.
(a tempo)

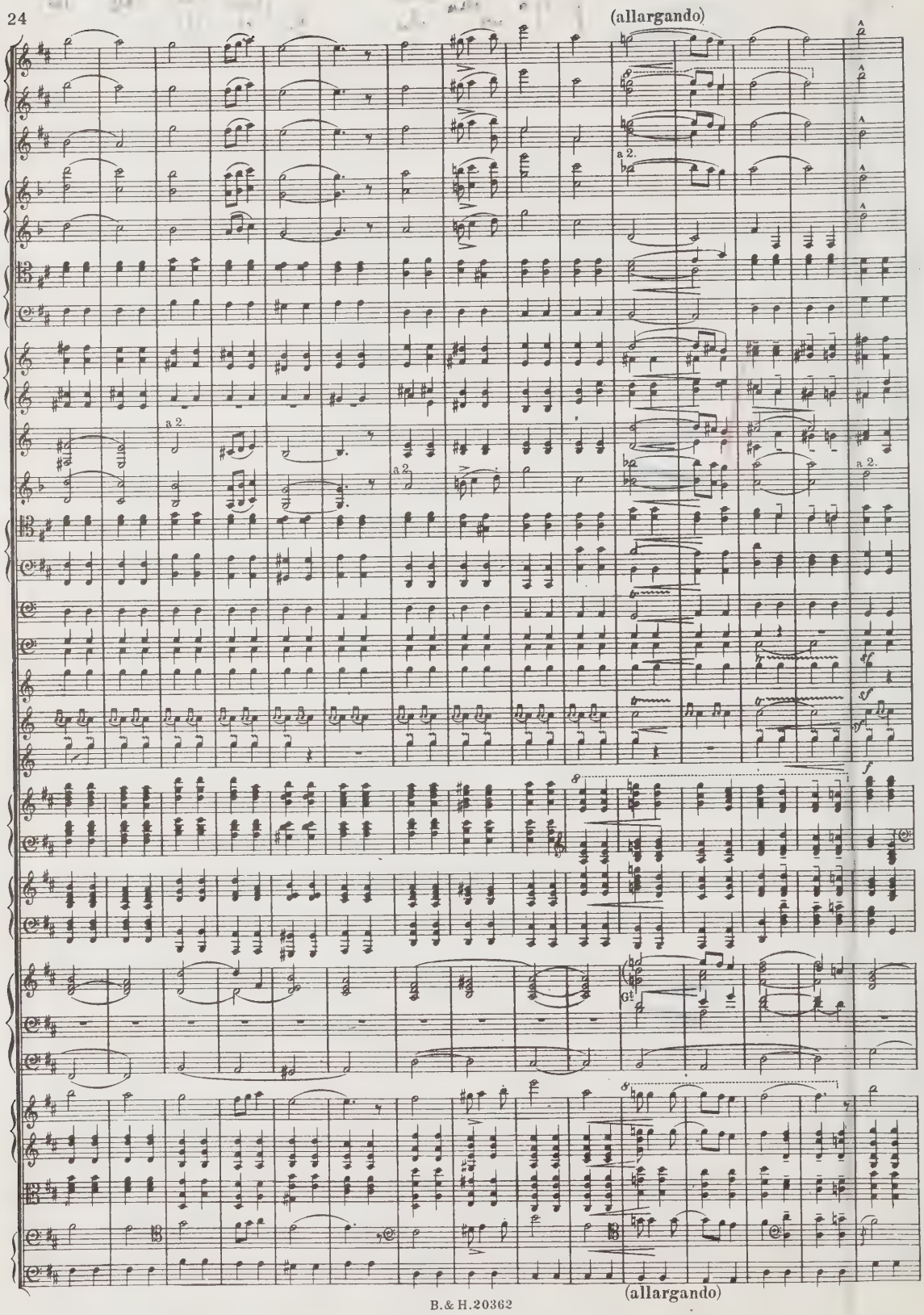

P
a 2
a 2.
P

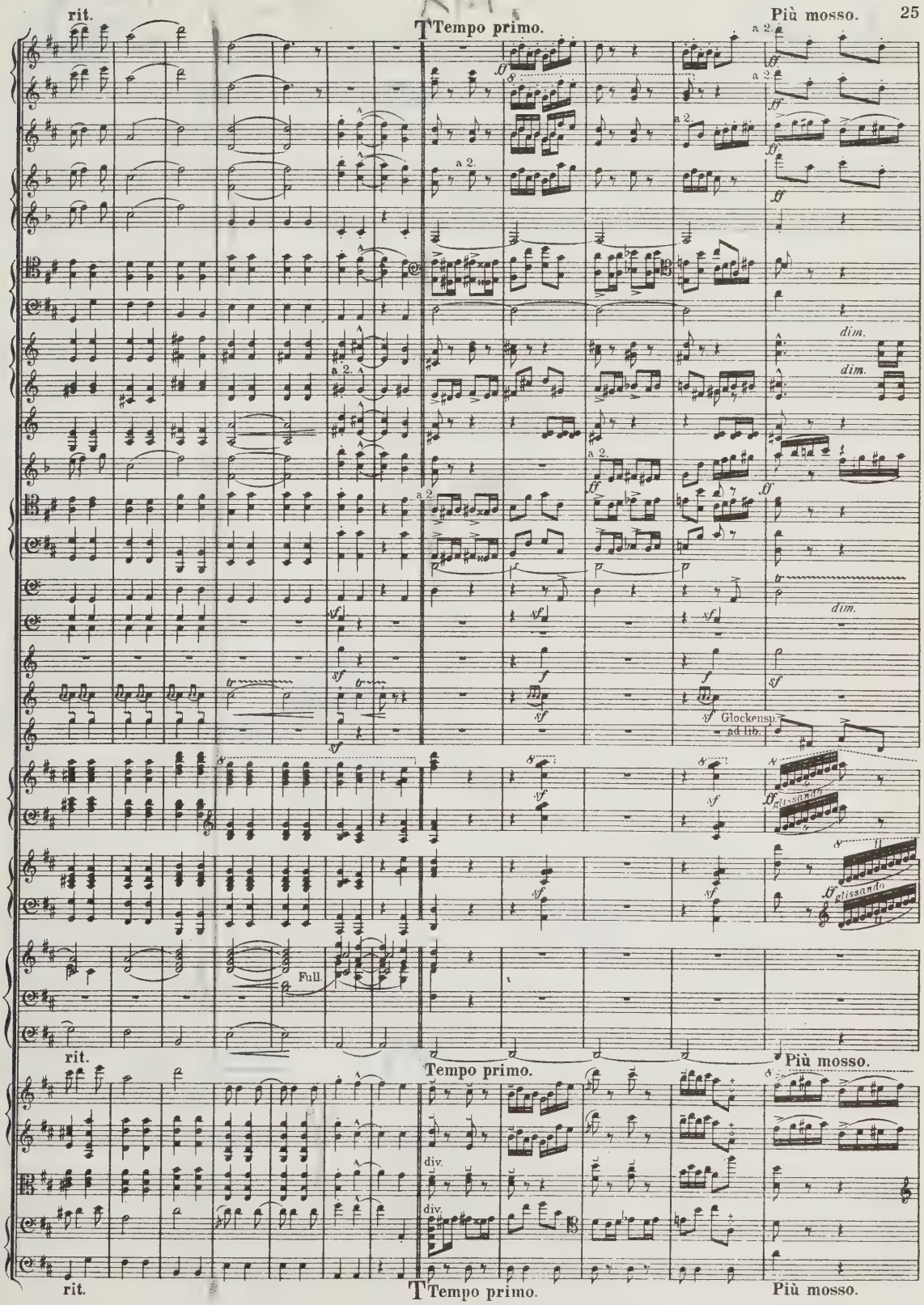

Q
a 2.
a 2
II.
a 2.
Q

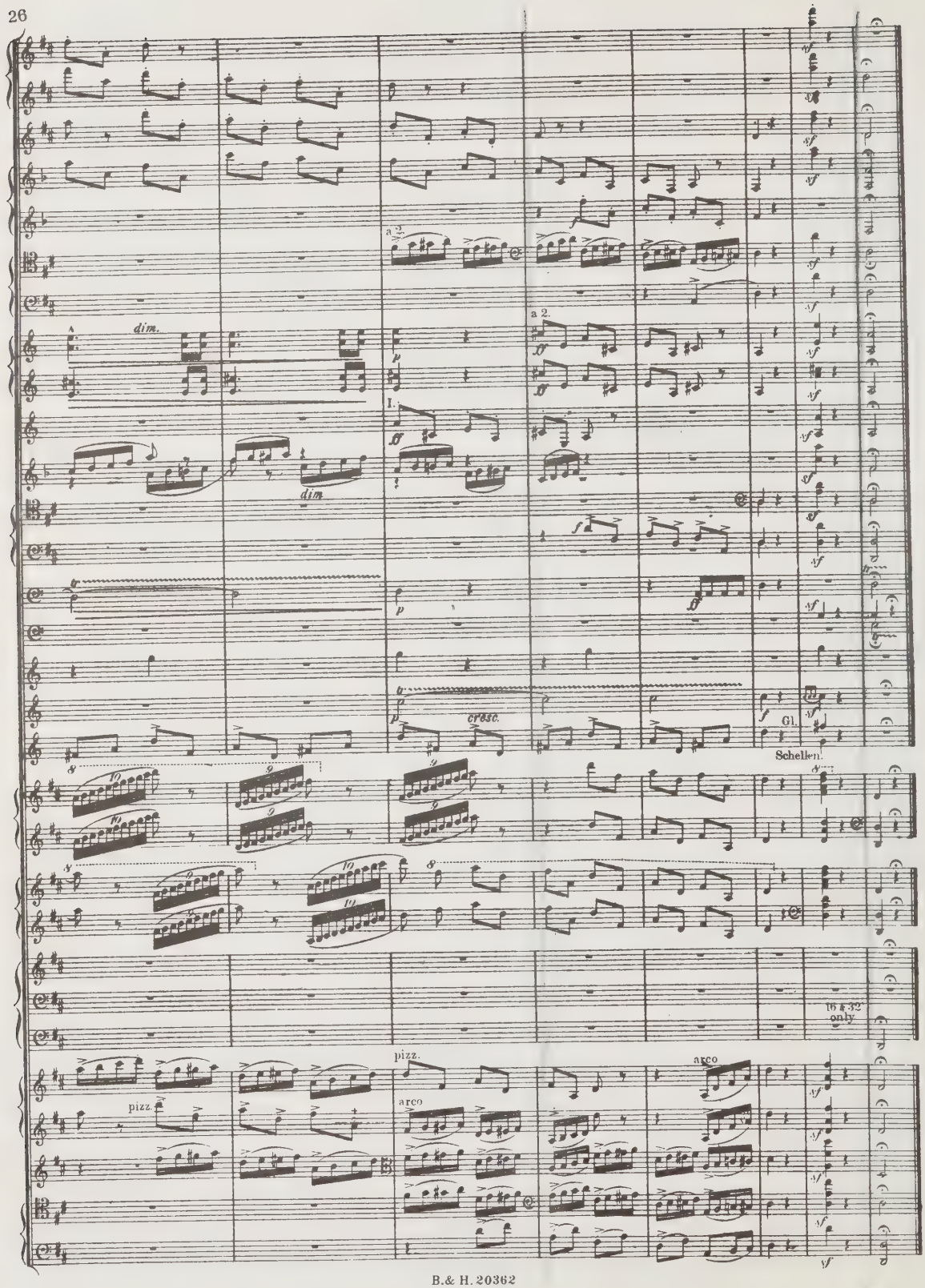

a 2.
ten.
Soli.
II.
I.
Trgl.
Tambourine & Jingles


(Molto Maestoso.)
R(poco allargando)
a 2.
simile
dim.
II.
Molto Maestoso.
16 & 32 ft.
(poco allargando)
pesante
sostenuto
R(poco allargando)
(Molto Maestoso.)


S
a 2.
a 2.
Tambourine
ad lib.
Sw.
S


(allargando)
a 2.
a 2.
a 2.
a 2.
a 2.
f
Gt.
(allargando)


rit.
Tempo primo.
Più mosso.
a 2.
ff
dim.
sf
f
Glockensp.
ad lib.
glissando
Full.
div.


a 2.
dim.
I.
cresc.
Gl.
Schellen!
16 & 32 only
pizz.
arco

To my friend Granville Bantock

# POMP AND CIRCUMSTANCE

## MILITARY MARCHES

## No. 2

Edward Elgar, Op. 39

Allegro molto. A

Piccolo.
Flauti I II.
Oboi I II.
Clarinetti I II in A.
Clarinetto basso in A.
Fagotti I II.
Contra-Fagotto.
Corni in F I II. III IV.
Trombe I II in F.
Cornetti I II in A.
Tromboni I II. III e Tuba.
Timpani.
Tamburo piccolo I. (e II *ad lib.*)
Triangolo.
Campanelli (Glock. & Schellen) Jingles.
Gran Cassa e Piatti.

Allegro molto. A

Violini I. II.
Viole.
Violoncelli.
Bassi.

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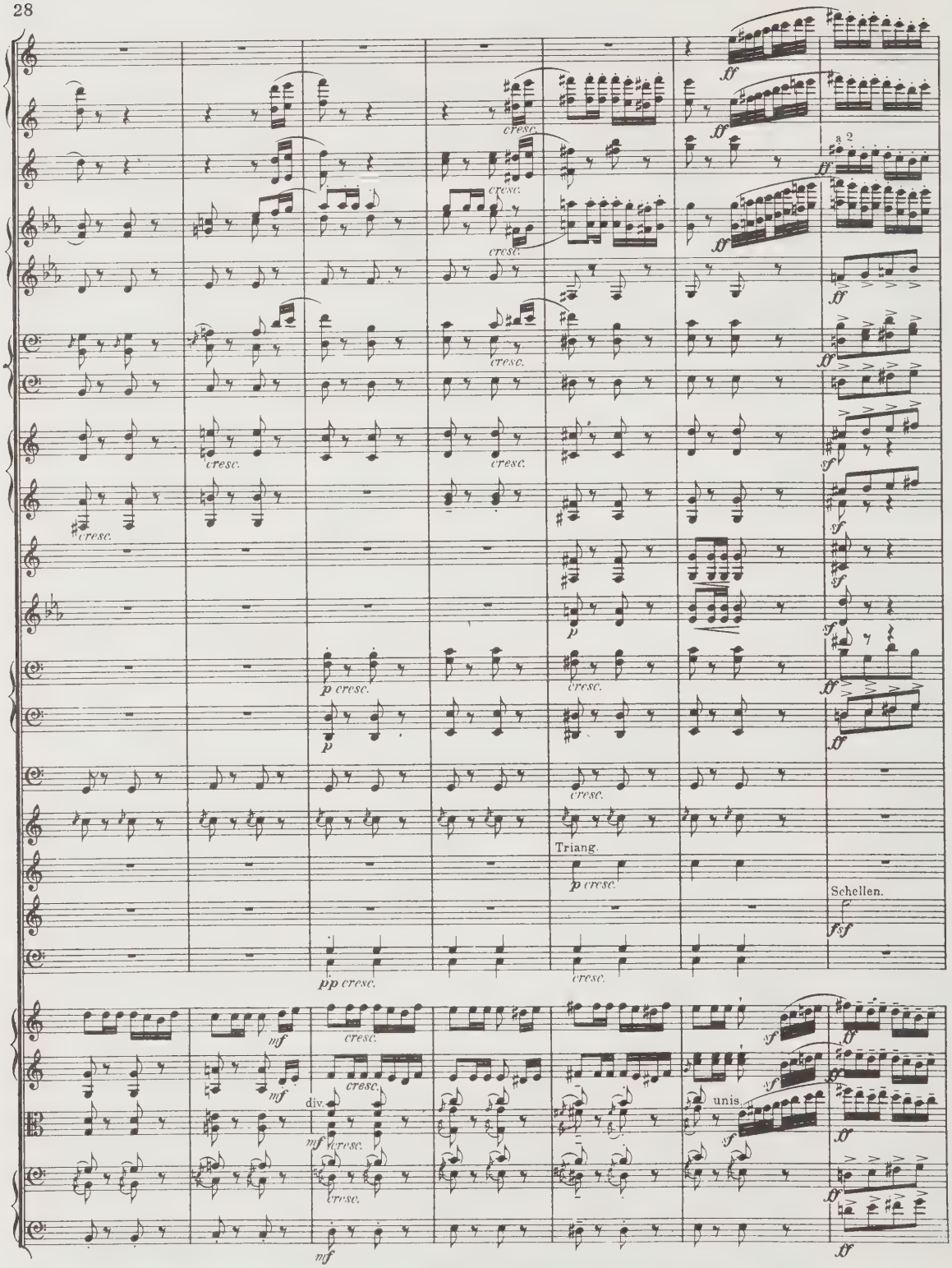
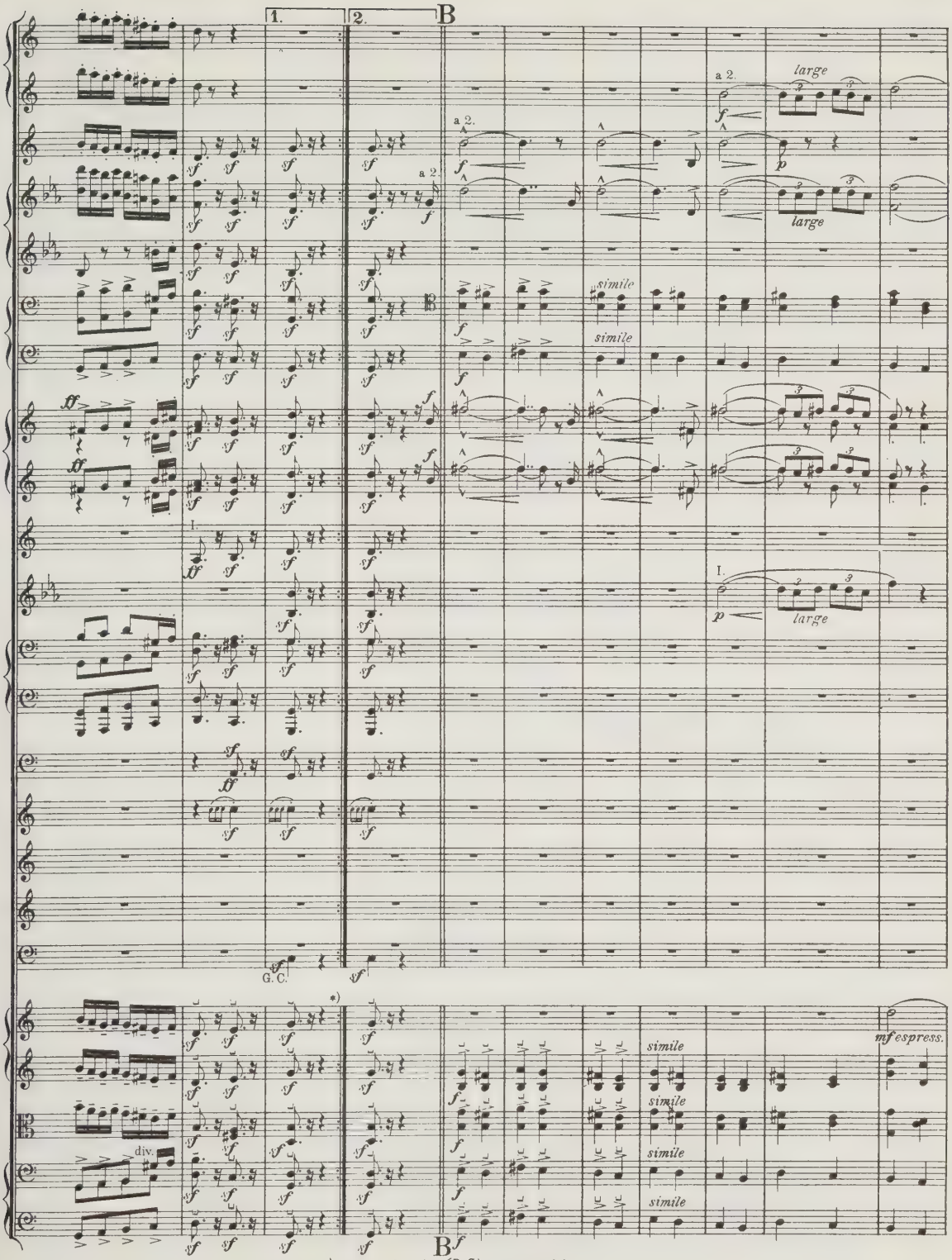
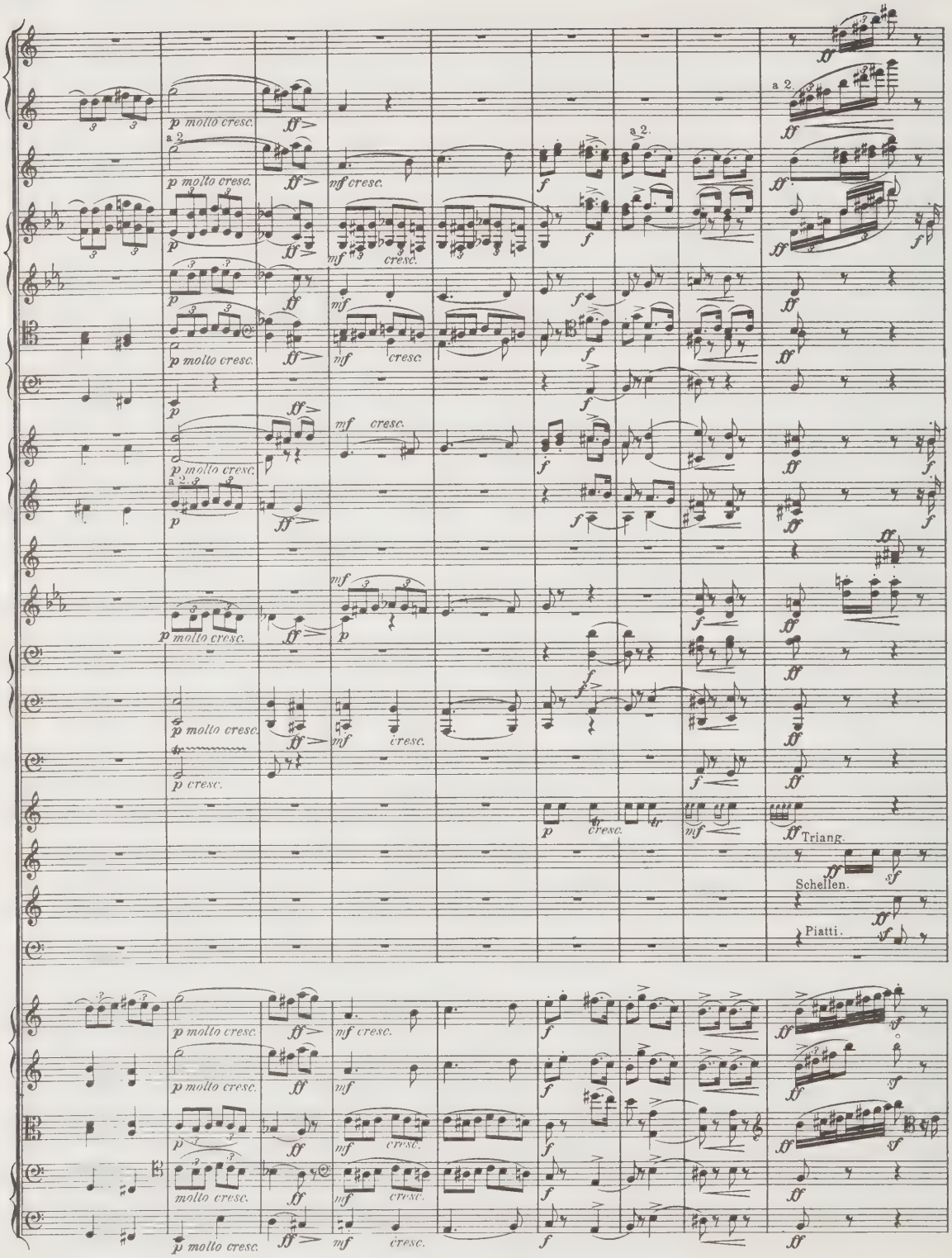
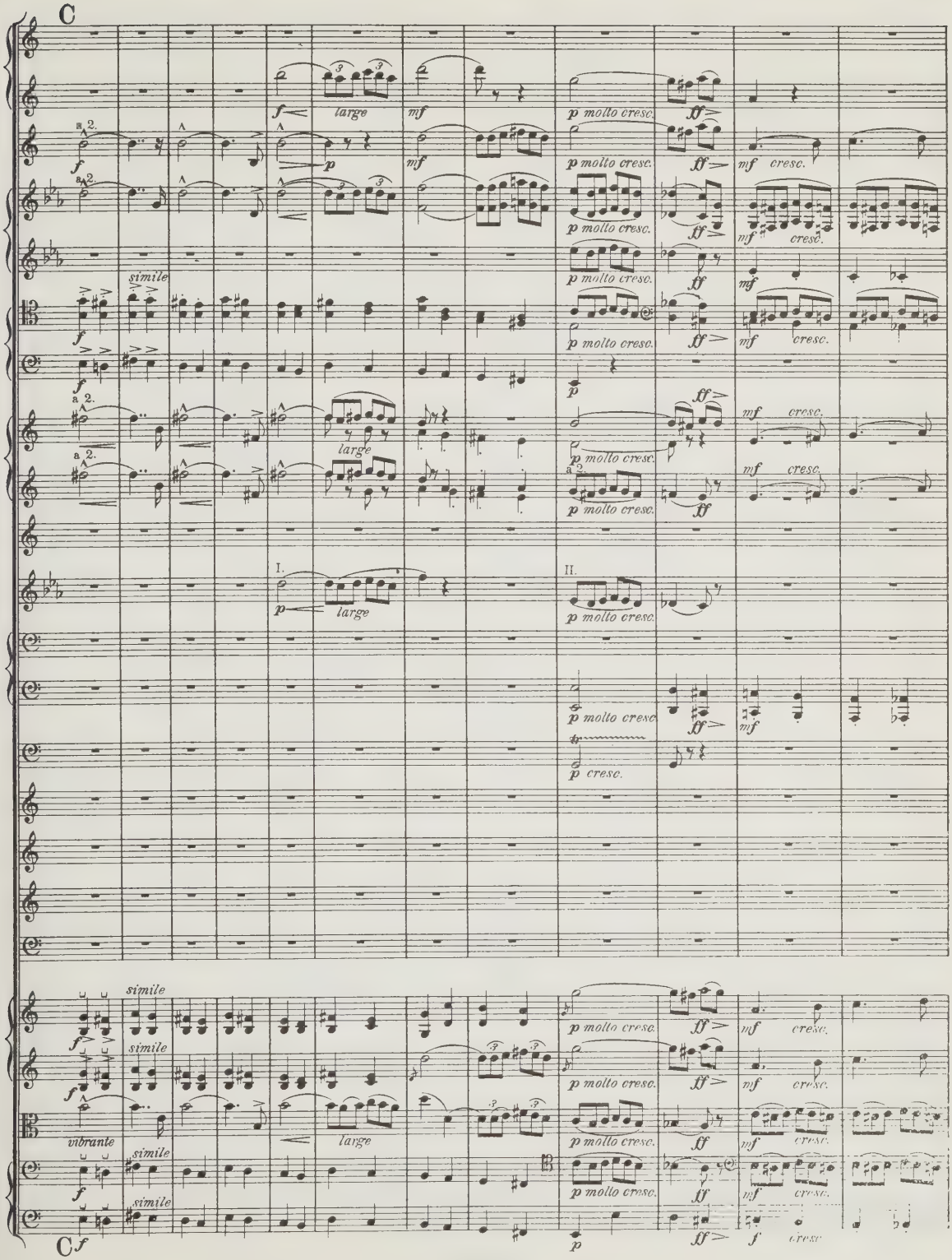
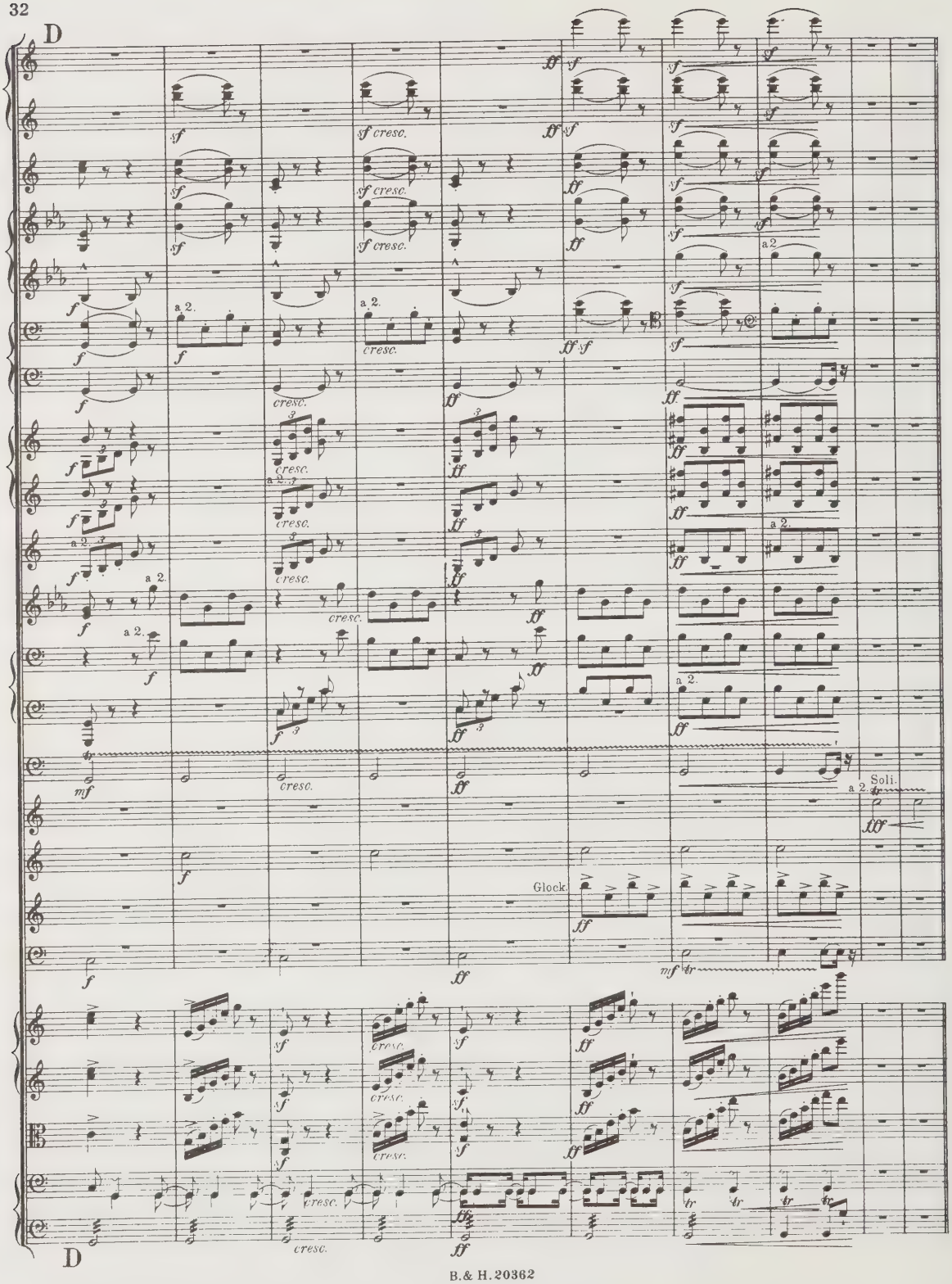

ff
cresc.
a 2
p
p cresc.
Triang.
Schellen.
pp cresc.
mf
div.
unis.

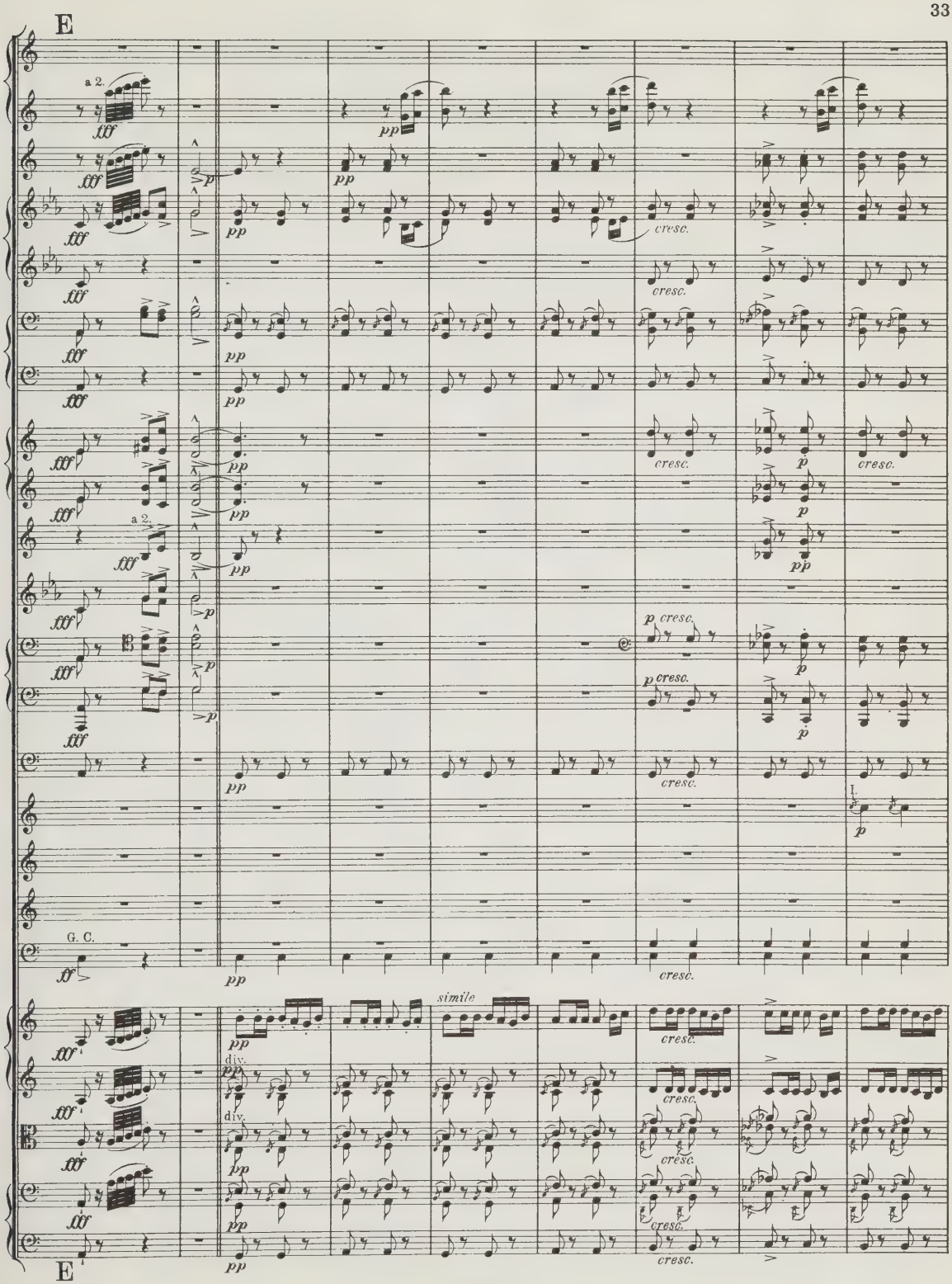


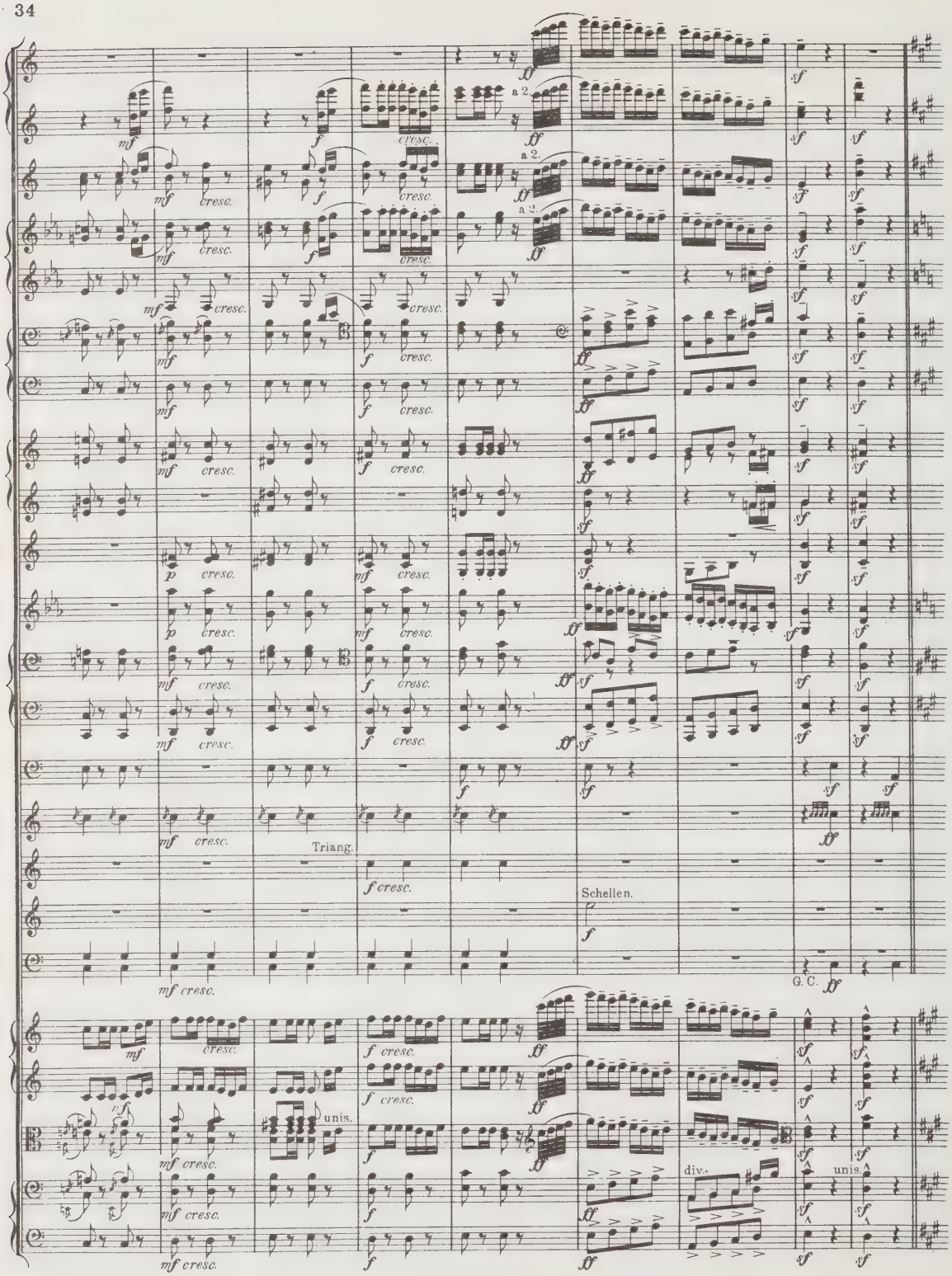

*) La seconda volta *(D. C.)* senza repetizione.

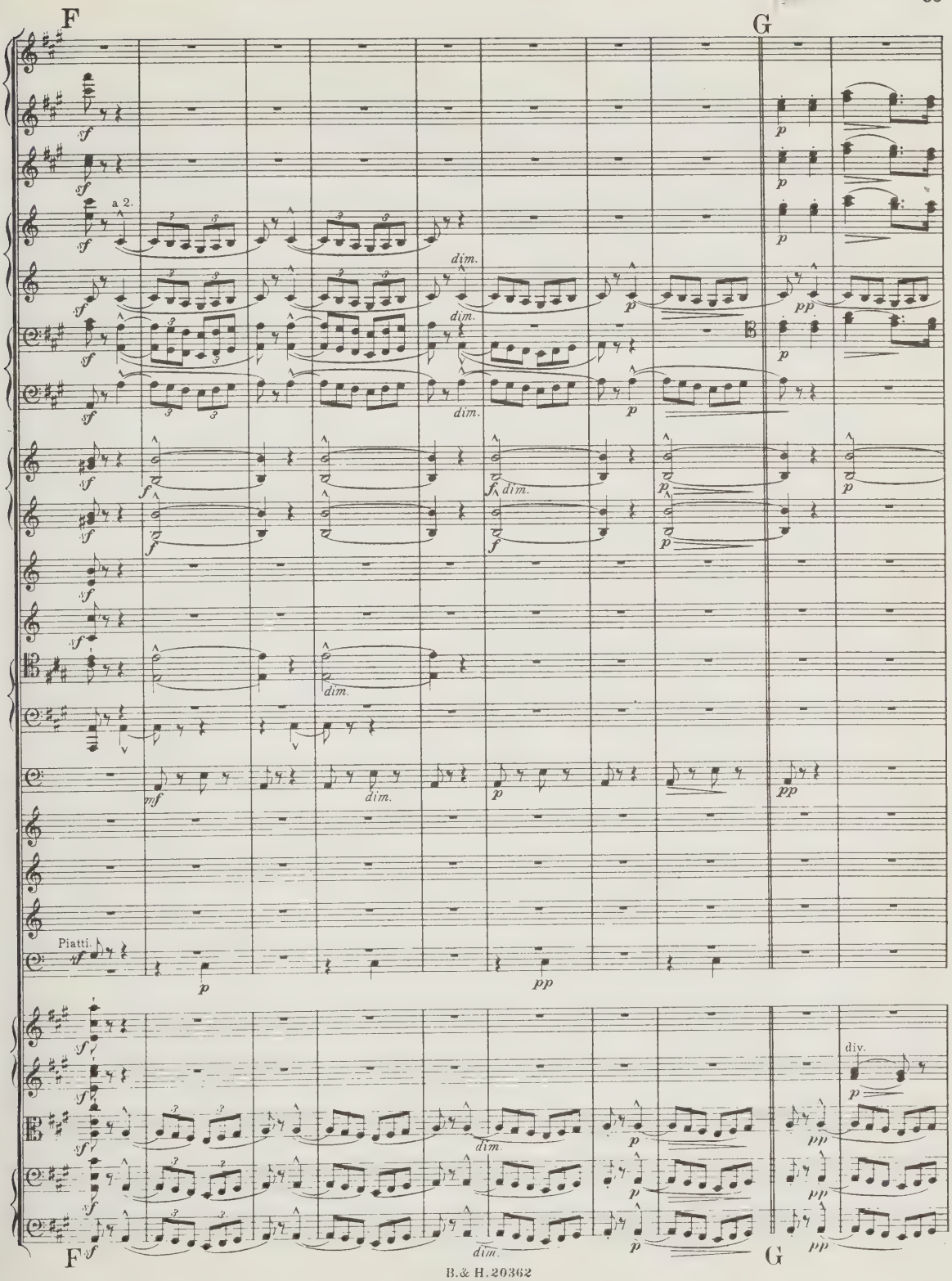

p molto cresc.
ff
a 2.
mf cresc.
f
mf
cresc.
p cresc.
Triang.
Schellen.
Piatti.

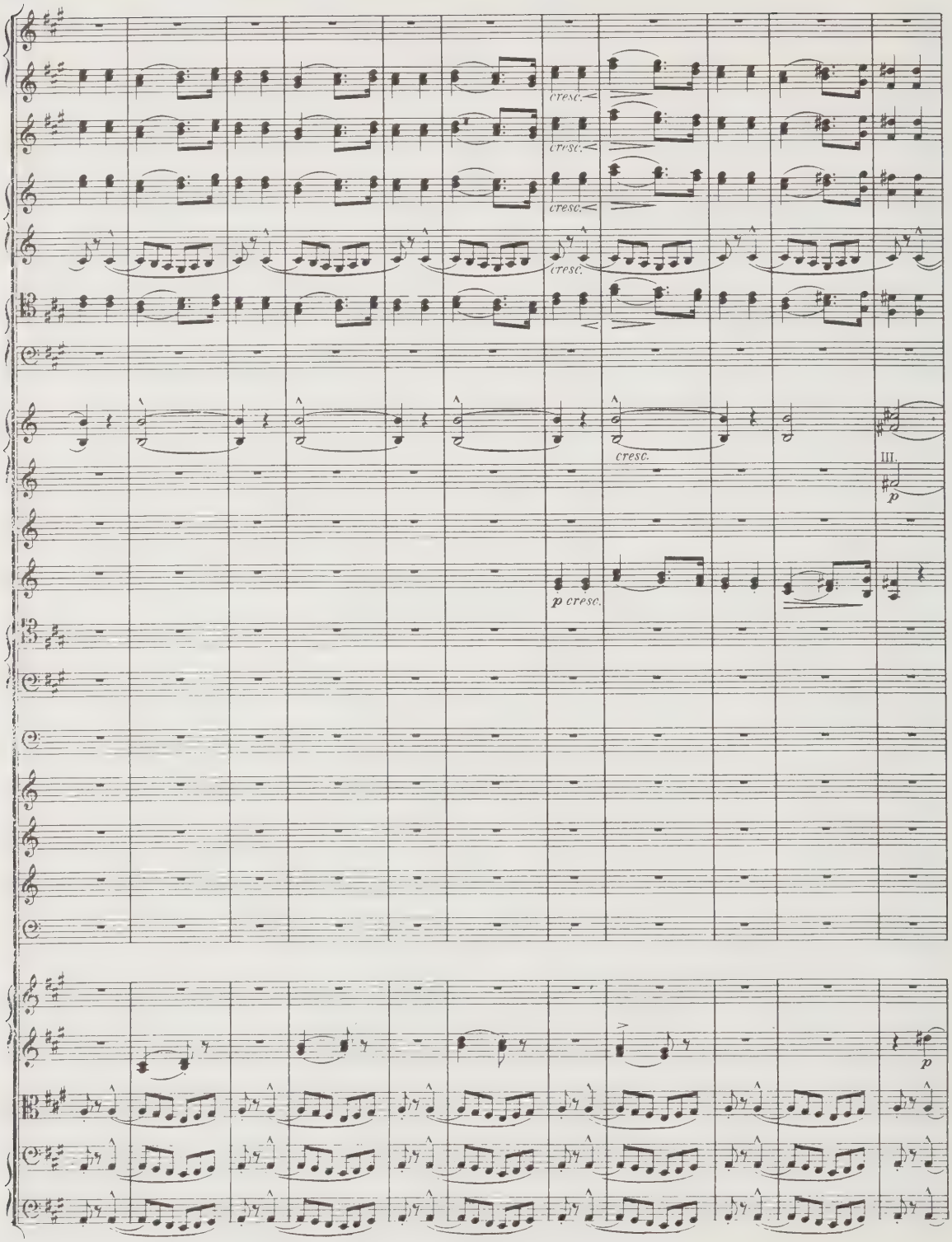

C
large
mf
p molto cresc.
ff
mf cresc.
a 2.
simile
I.
II.
p cresc.
vibrante
f cresc.
C

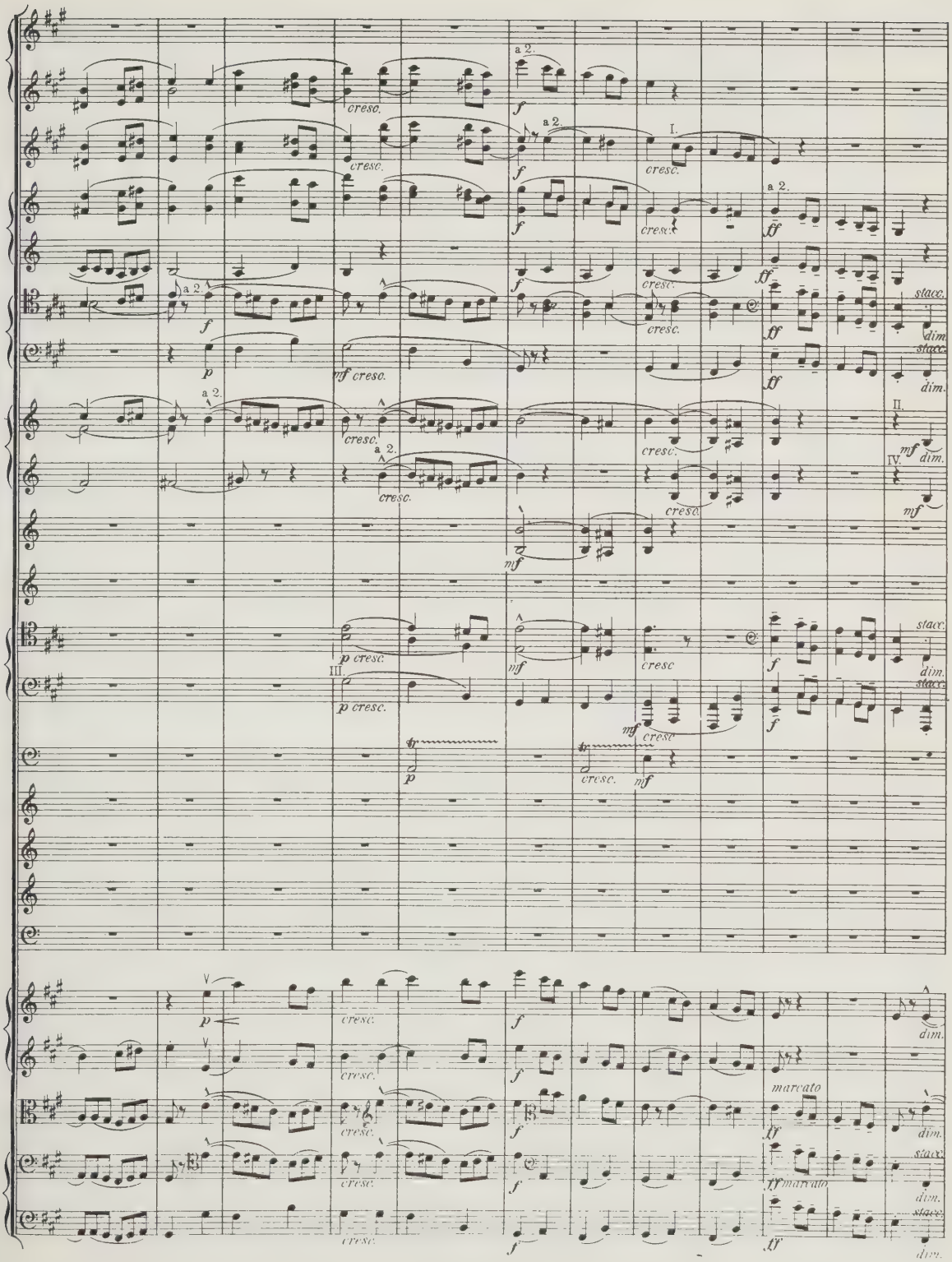

D
a 2.
cresc.
Soli.
Glock.
D

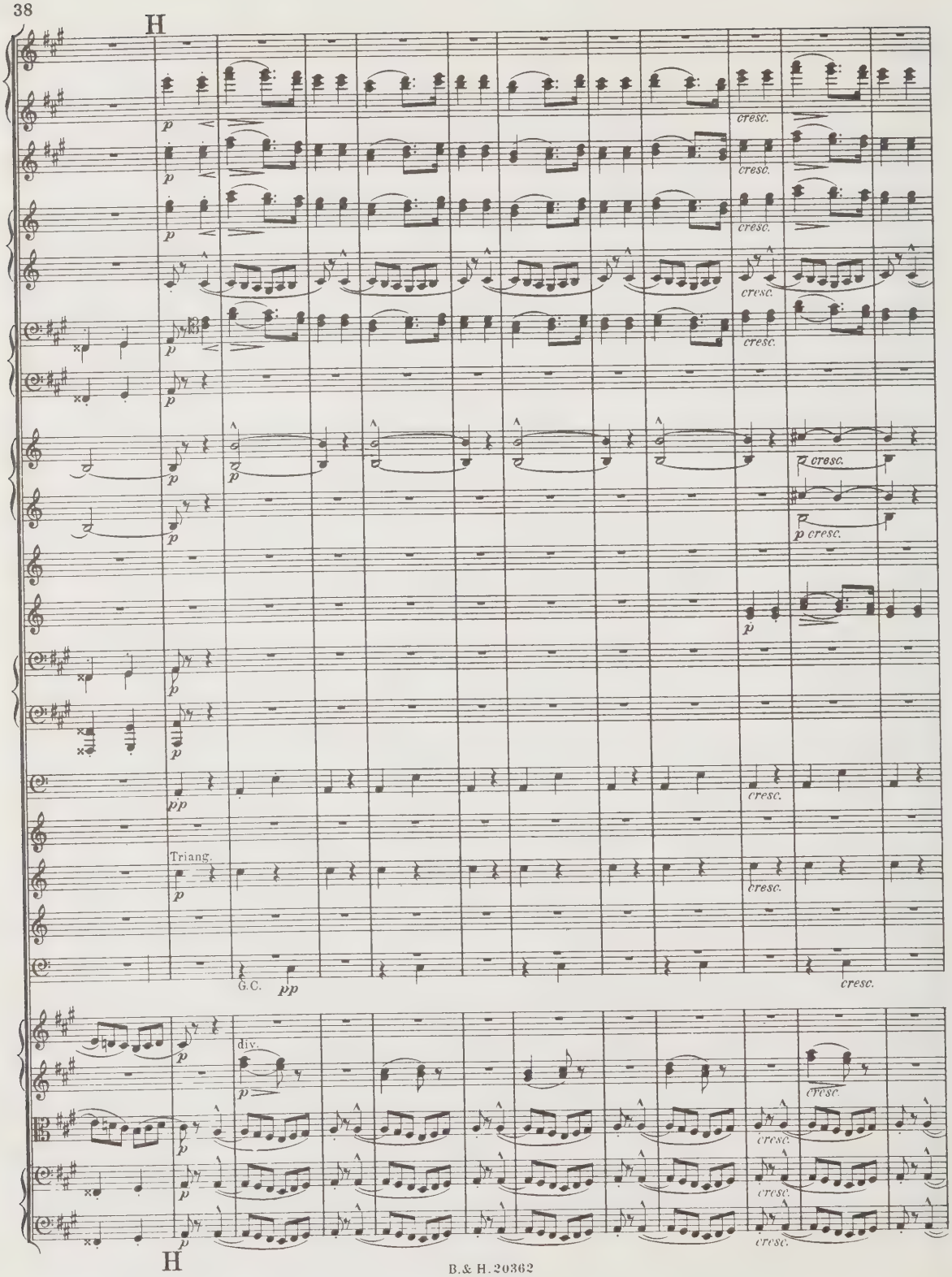

E
a 2.
fff
pp
p
cresc.
a 2.
G. C.
ff
simile
div.
E

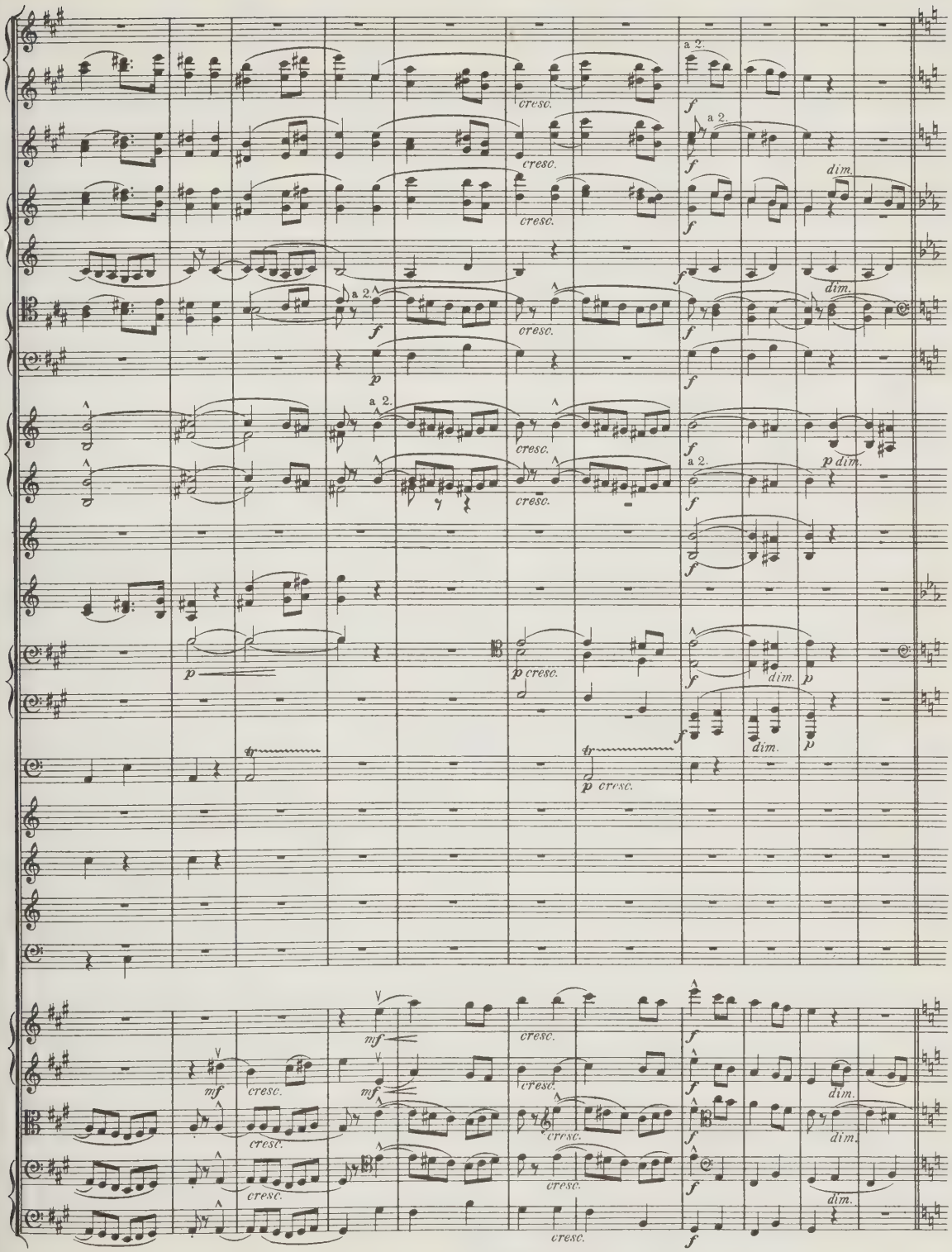

a 2.
cresc.
Triang.
Schellen.
G. C.
unis.
div.

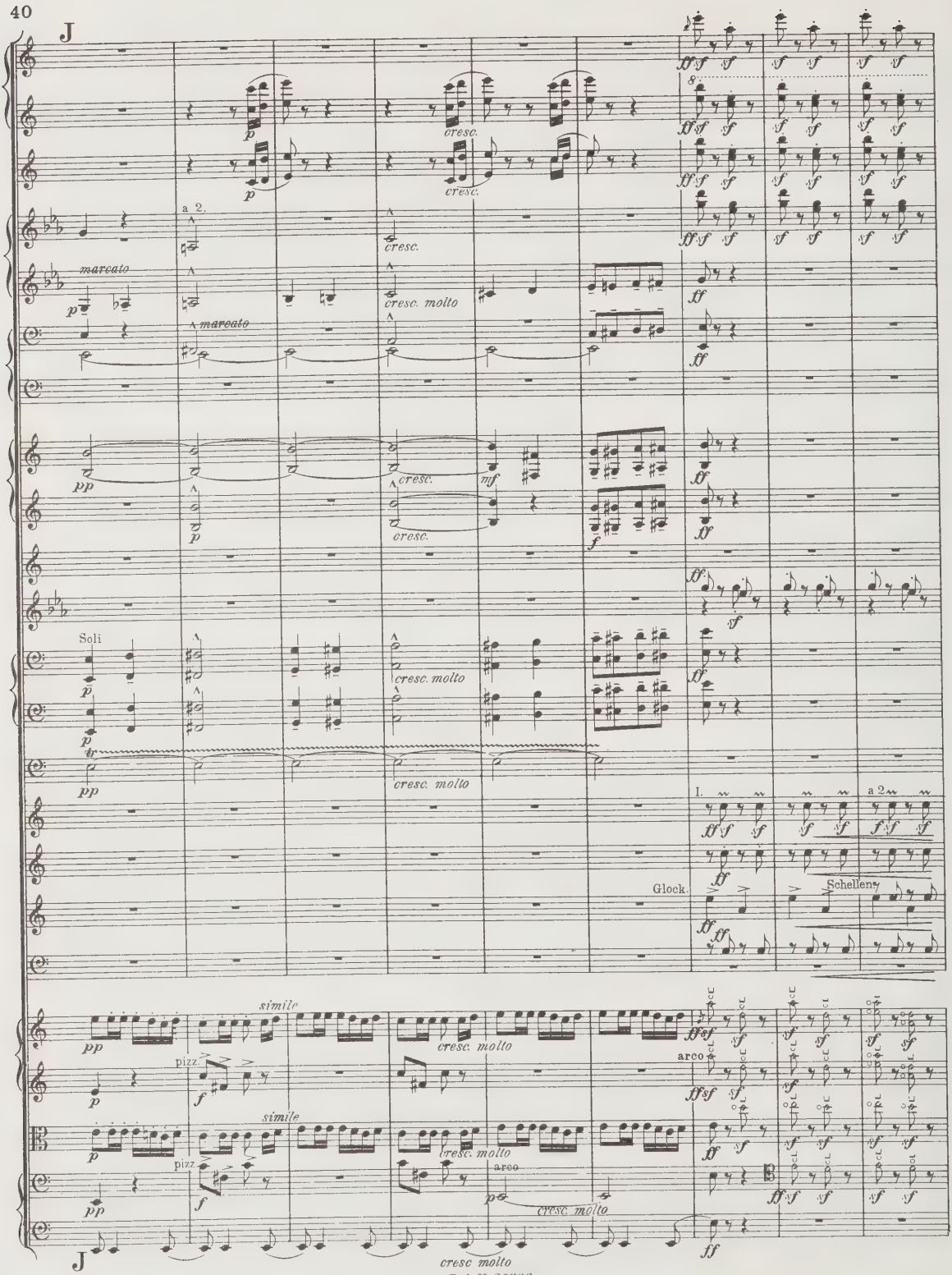

F
G
a 2.
dim.
Piatti.
div.


cresc.
cresc.
cresc.
cresc.
cresc.
III.
p
p cresc.
p


a 2.
cresc.
f
I.
ff
stacc.
dim.
p
mf cresc.
II.
mf
IV.
III.
p cresc.
mf
marcato
tf


H
p
cresc.
p cresc.
pp
Triang.
G.C.
div.
H


a 2.
cresc.
f
dim.
p
mf


J
a 2.
marcato
cresc.
cresc. molto
mf
Soli
I.
a 2
Glock.
Schellen
simile
pizz.
arco
J

1.

a 2.

pizz.

arco

D. C. al %

## CODA.

2.

a 2.

a 2.

a 2.

I.

mf molto cresc.

f cresc.

Triang.

Glock.

2.

arco

To my friend Ivor Atkins

# POMP AND CIRCUMSTANCE

## MILITARY MARCHES



## No. 3

Edward Elgar, Op. 39

Con fuoco. (♩ = 138)

Piccolo.

I. Flauti. II.

Oboi I. II.

Corno Inglese.

Clarinetti I. II in B♭

Clarinetto Basso in B♭

Fagotti I. II. III.

Contra Fagotto.

I. II. Corni in F.

III. IV.

Trombe I. II in B♭.

Cornetti I. II in B♭.

I. II. Tromboni

III e Tuba.

3 Timpani.

Tamburo tenore.

Tamburo piccolo.

Gran Cassa e Piatti.

Con fuoco. (♩ = 138)

I. Violini II.

Viole.

Violoncelli.

Bassi.

Con fuoco. (♩ = 138)

*) The tone of the Fagotti must be allowed to preponderate in this and corresponding passages.

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A

ppp

ppp

ppp

ppp

simile

ppp

8va bassa

simile

cresc.

ppp

simile

p

ppp

ppp

ppp

poco cresc.

poco cresc.

ppp

div

pizz.

ppp

arco

simile

div.

uns.

div

uns.

ppp

div

uns.

div

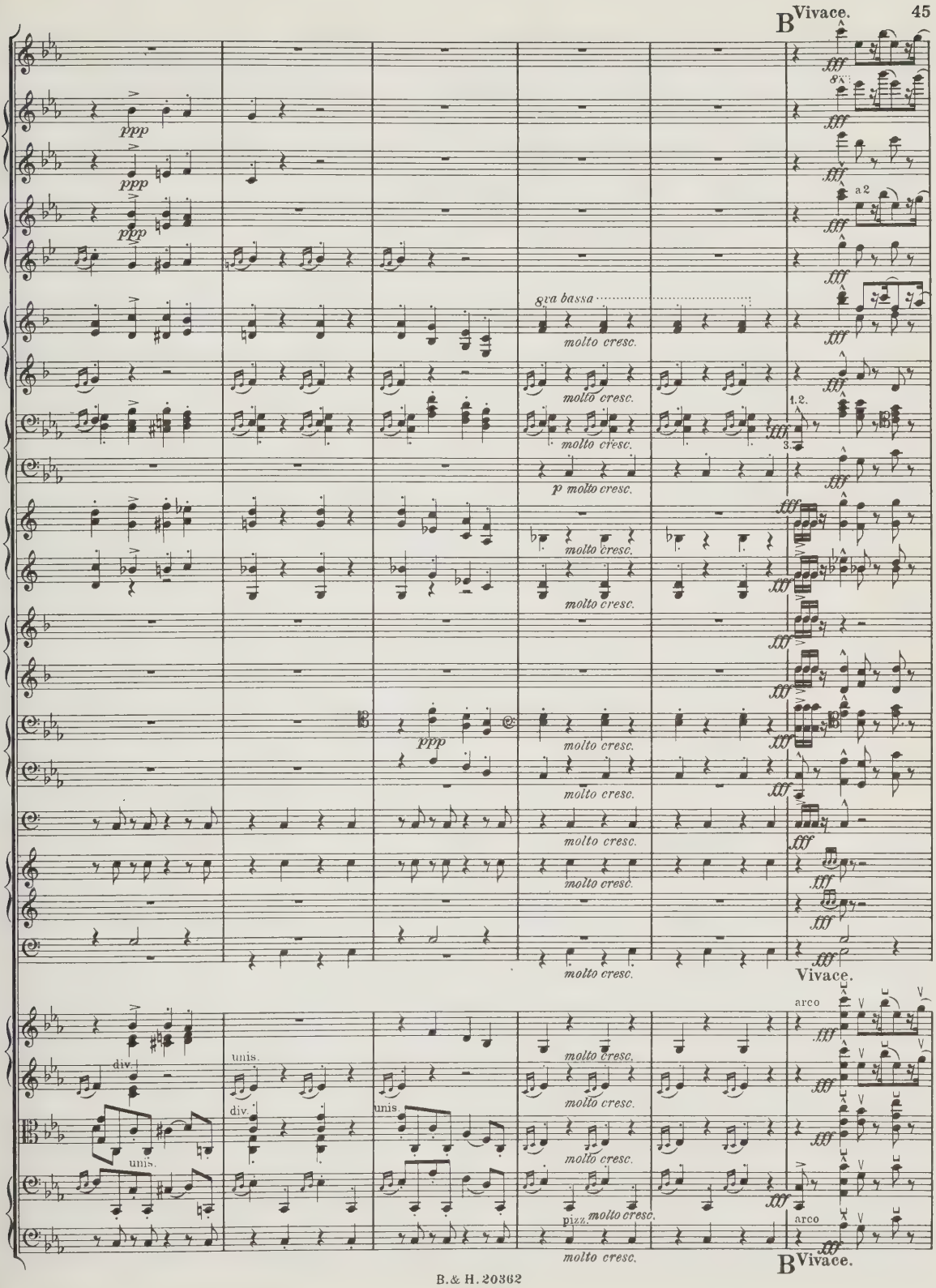
uns

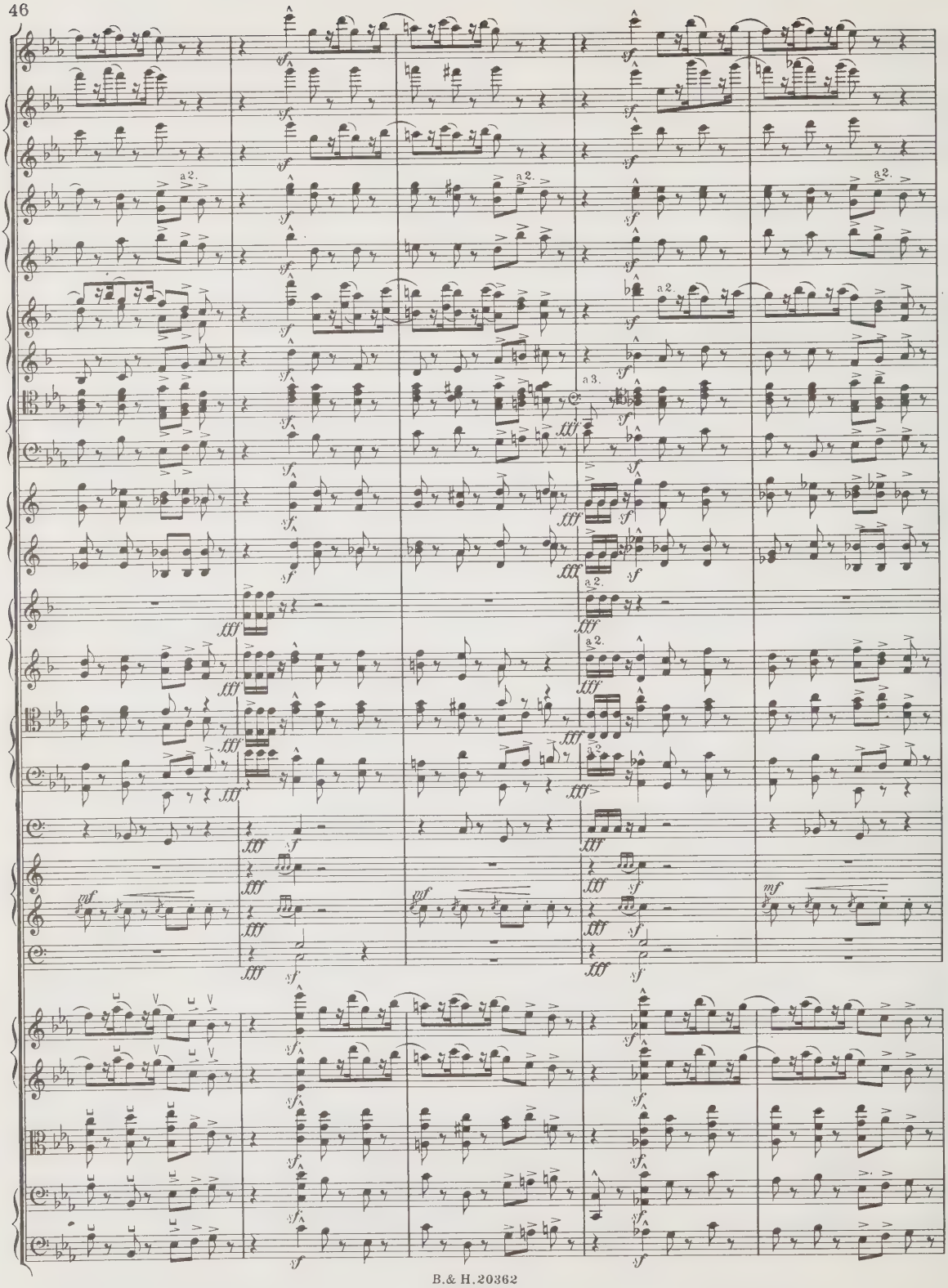
div

simile

arco

A


B Vivace.
ppp
ppp
ppp
fff
8va
a 2
8va bassa
molto cresc.
molto cresc.
molto cresc.
1.2.
3.
p molto cresc.
molto cresc.
molto cresc.
ppp
molto cresc.
molto cresc.
molto cresc.
molto cresc.
molto cresc.
Vivace.
arco
div.
unis.
div.
unis.
unis.
molto cresc.
molto cresc.
molto cresc.
pizz. molto cresc.
arco
molto cresc.
B Vivace.


a 2.
a 3.
fff
sf
gf
mf

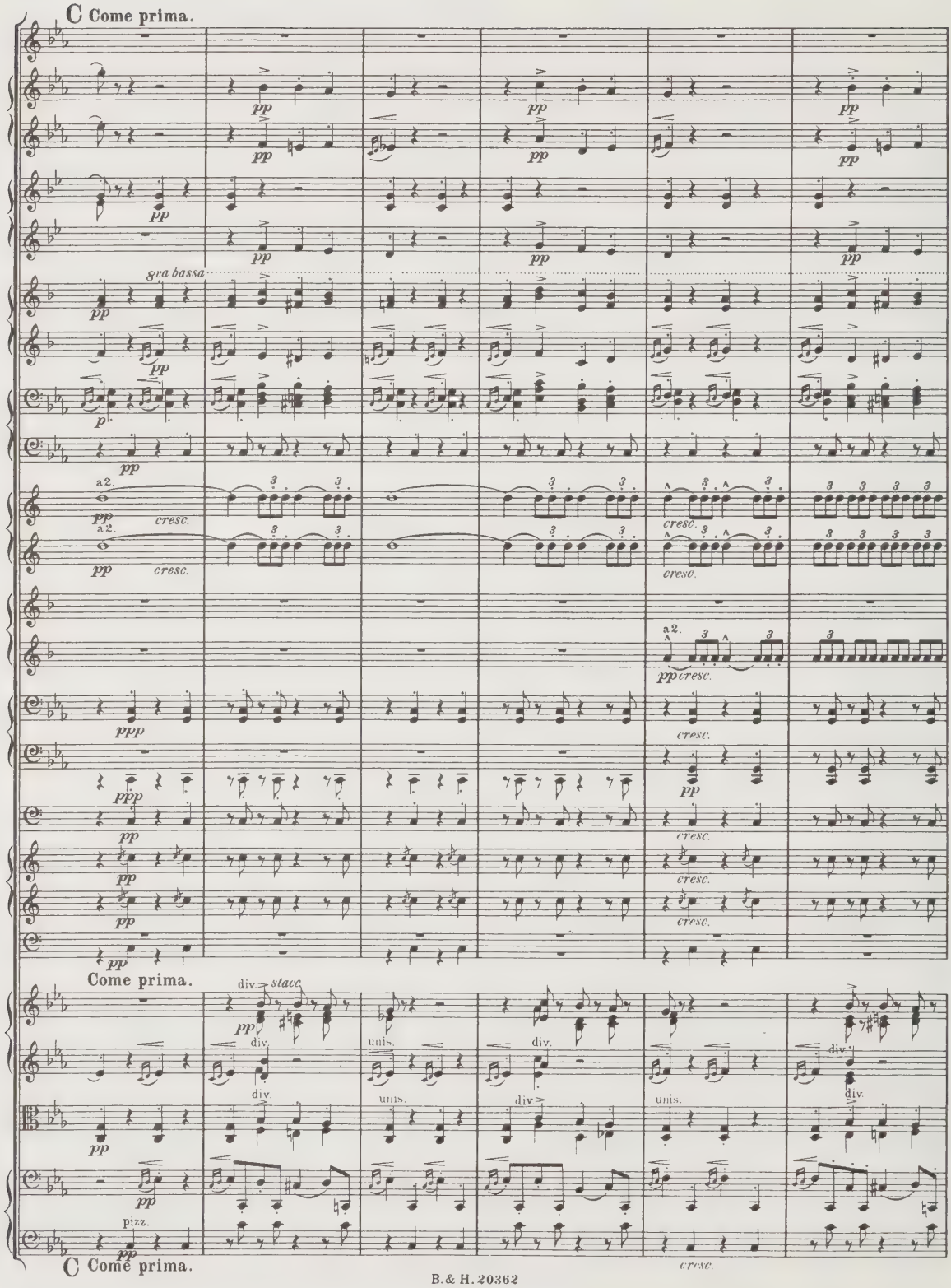
poco allarg.

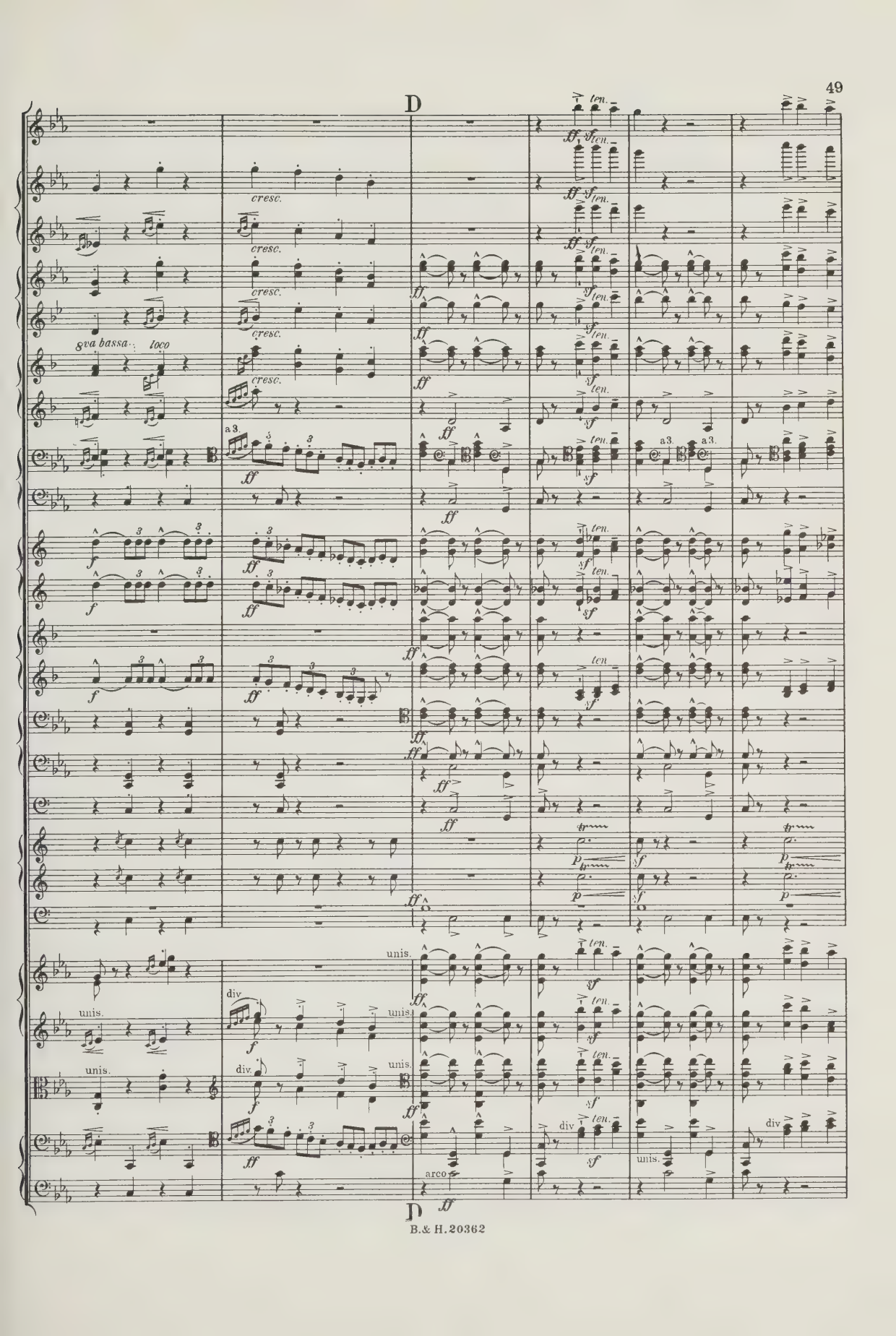
a 2.

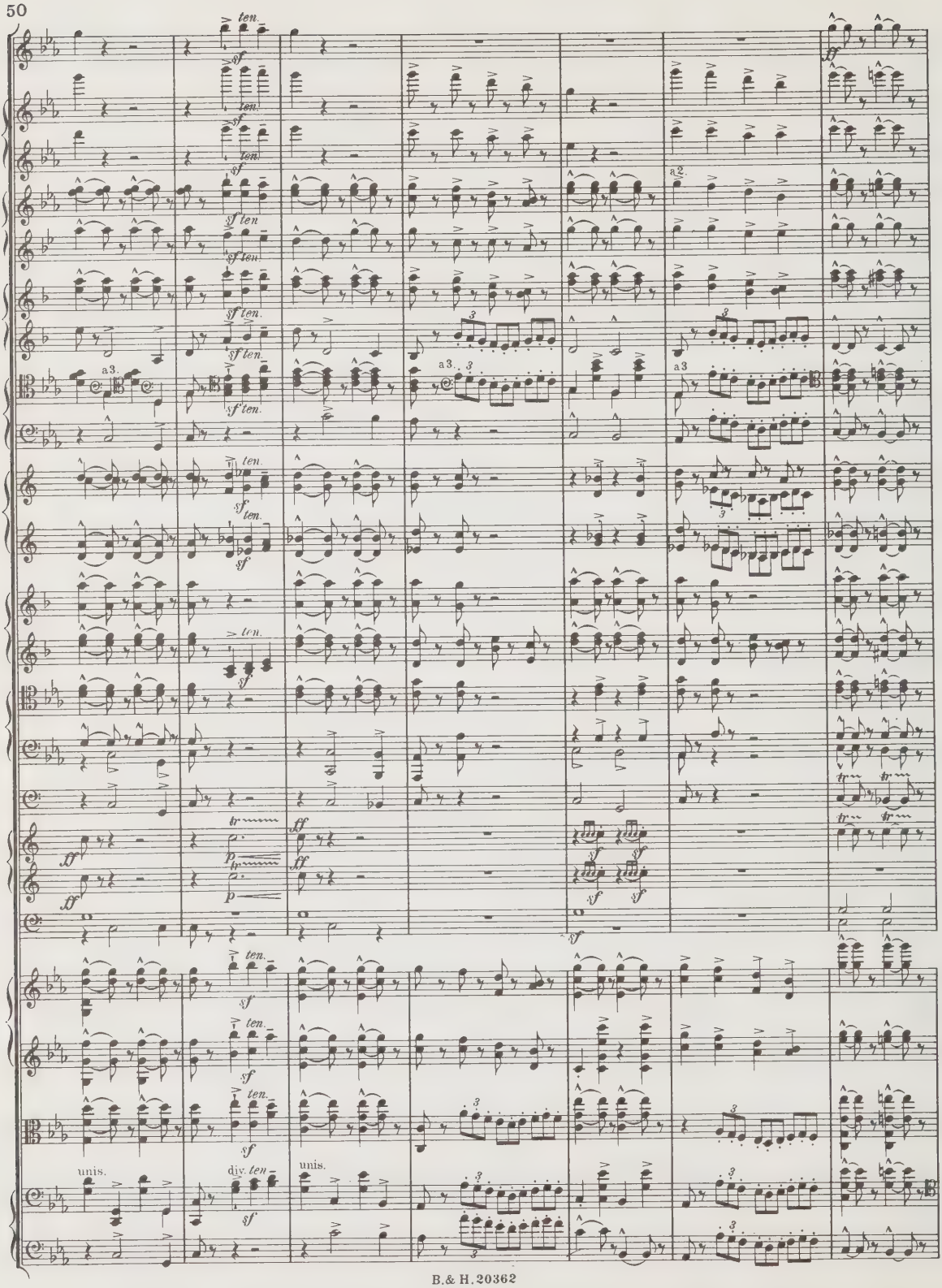
dim.

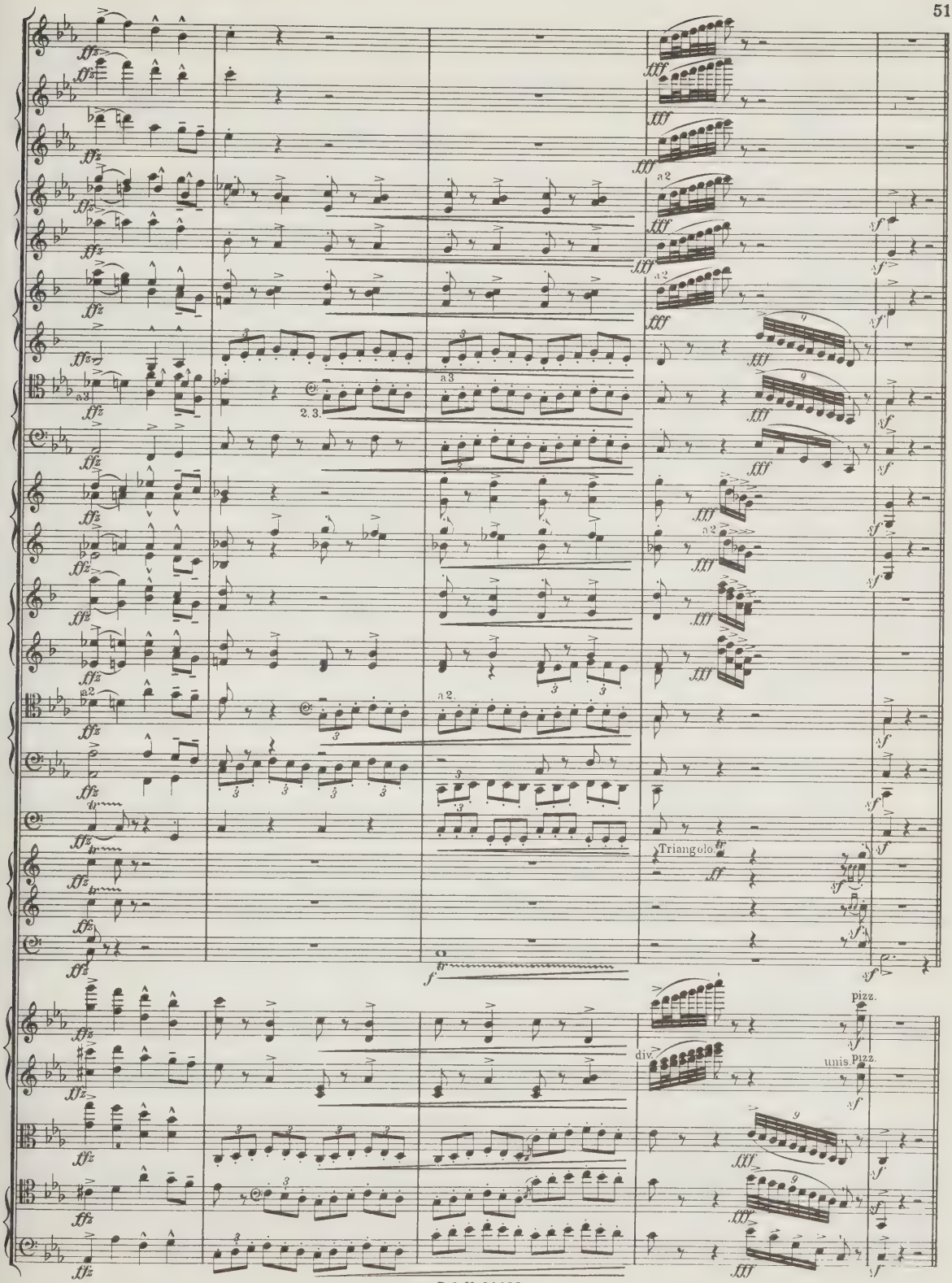
poco allarg.

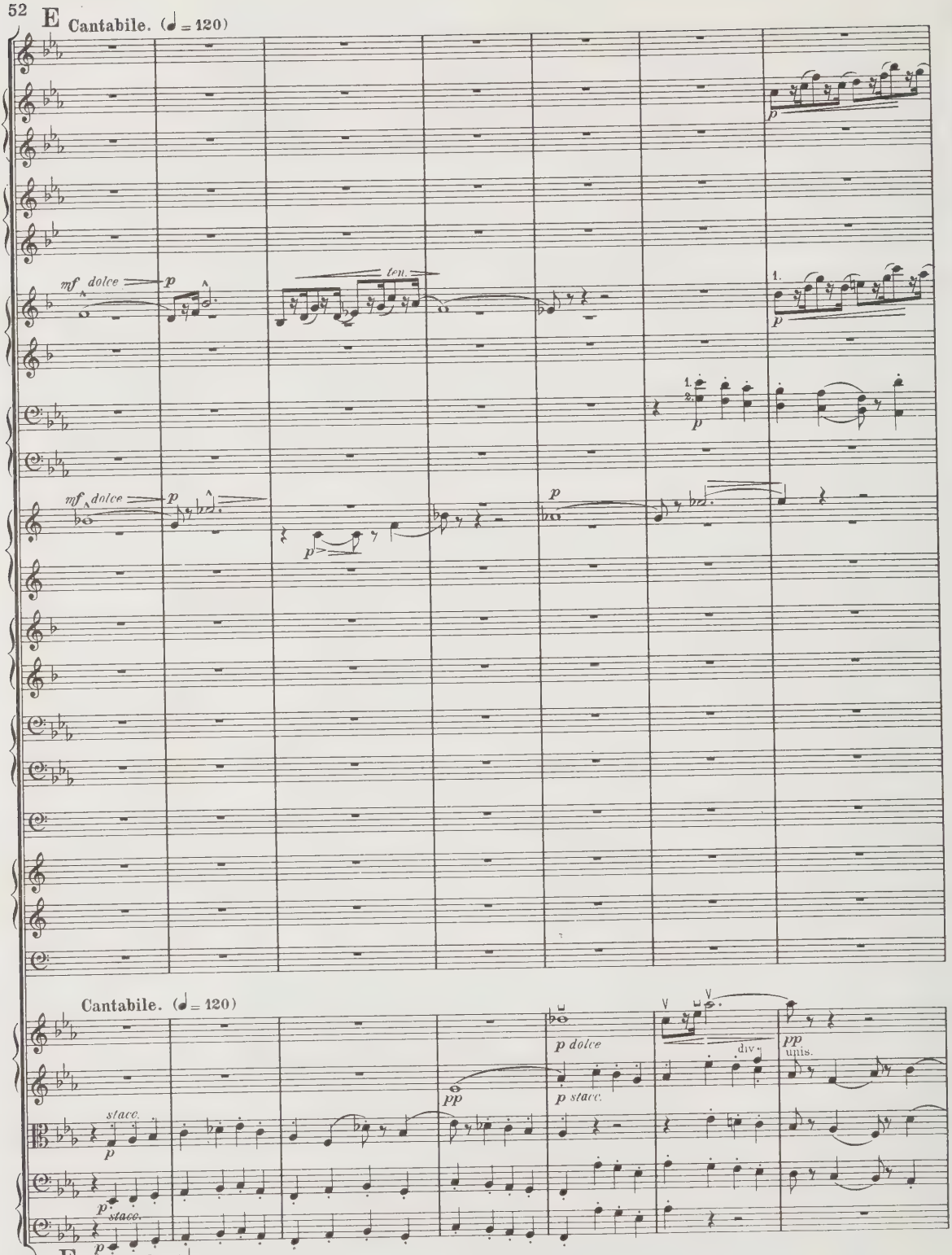
poco allarg.

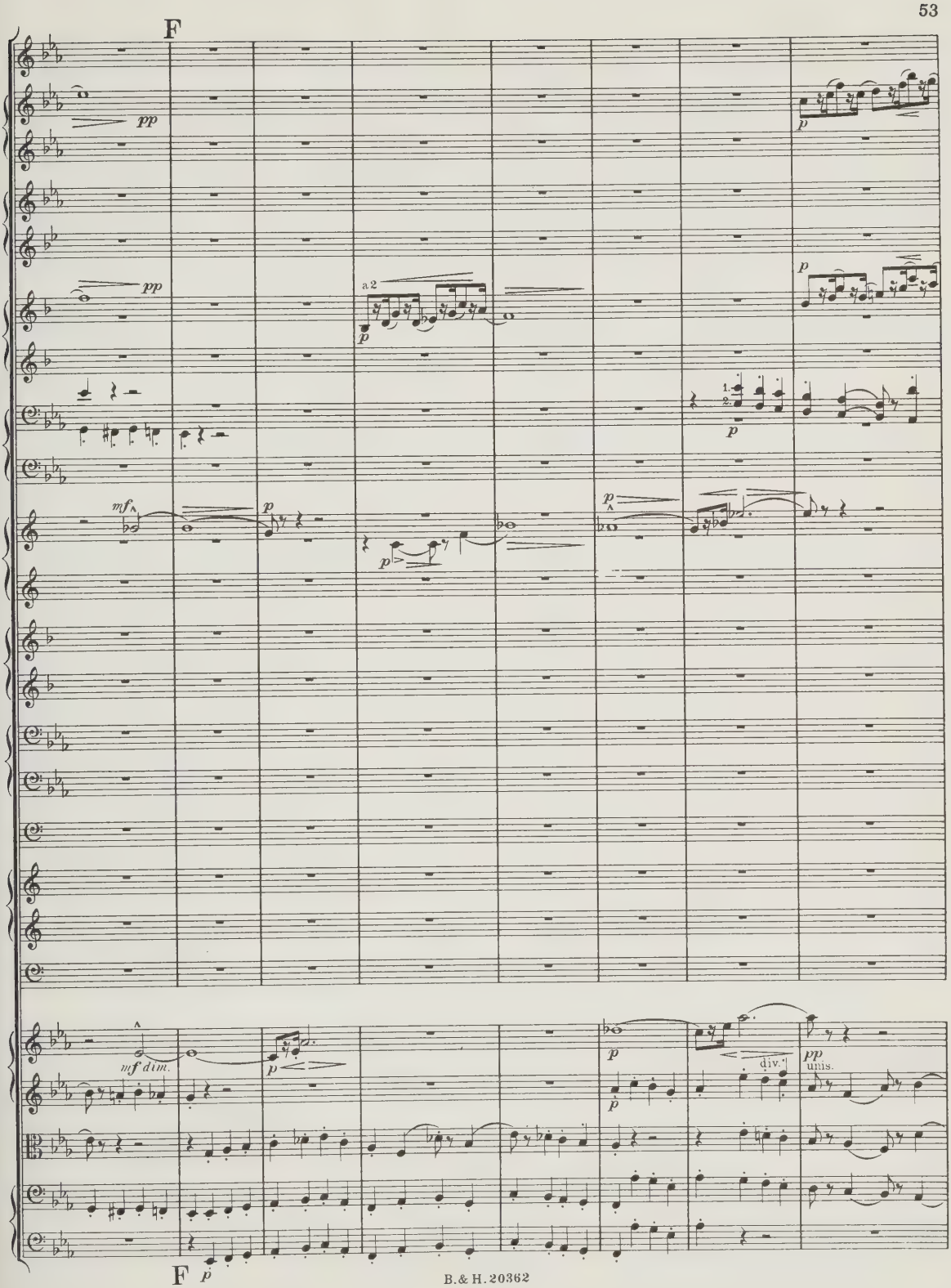

C Come prima.
8va bassa
a2.
cresc.
ppp
Come prima.
div.
stacc.
unis.
pizz.
C Come prima.

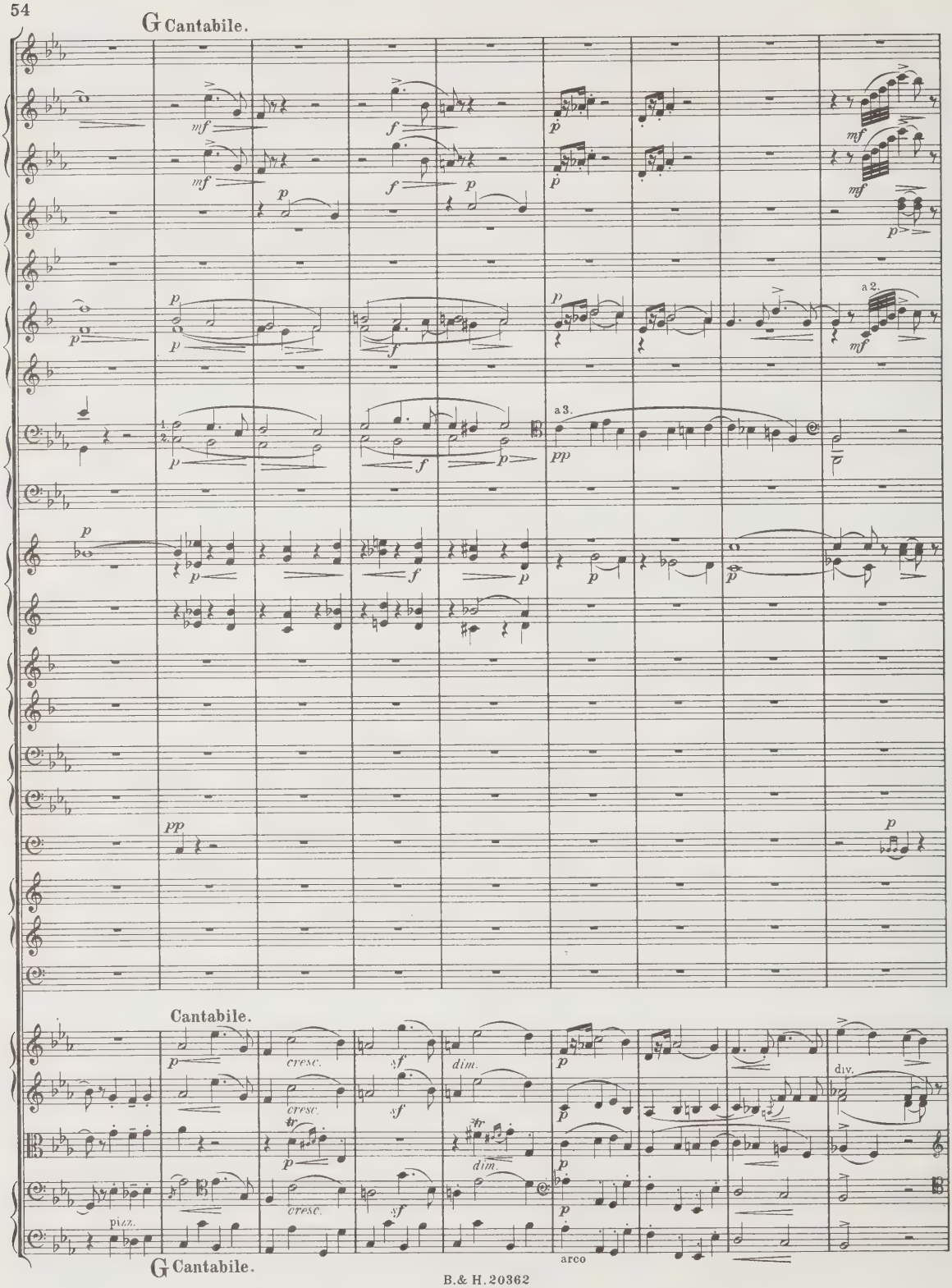

D
cresc.
8va bassa
loco
a 3.
ten.
unis.
div.
arco
D


ten.
sf
ff
a2.
a3.
a3
tr
p
unis.
div. ten.


a2
a3
2. 3.
a2
Triangolo
pizz.
div.
unis. pizz.


E Cantabile. (♩ = 120)
mf dolce
p
ten.
1.
2.
Cantabile. (♩ = 120)
stacc.
pp
p dolce
p stacc.
div.
unis.


F
pp
pp
a 2
p
p
p
1.
2.
p
mf
p
p
p
mf dim.
p
p
p
div.
pp
unis.
F
p


G Cantabile.
a 2.
a 3.
Cantabile.
cresc.
dim.
div.
pizz.
arco
G Cantabile.

H

cresc. f dim. f

cresc. f dim. f

a2 cresc. f dim.

p cresc. f

a2. p cresc. f a2. dim.

a2. p cresc. f

1. 2. 3. p cresc. f 1.2. dim. a3.

p f

p cresc. f mf dim. mf

p cresc. f dim.

pp mf p

p

cresc. molto f sf

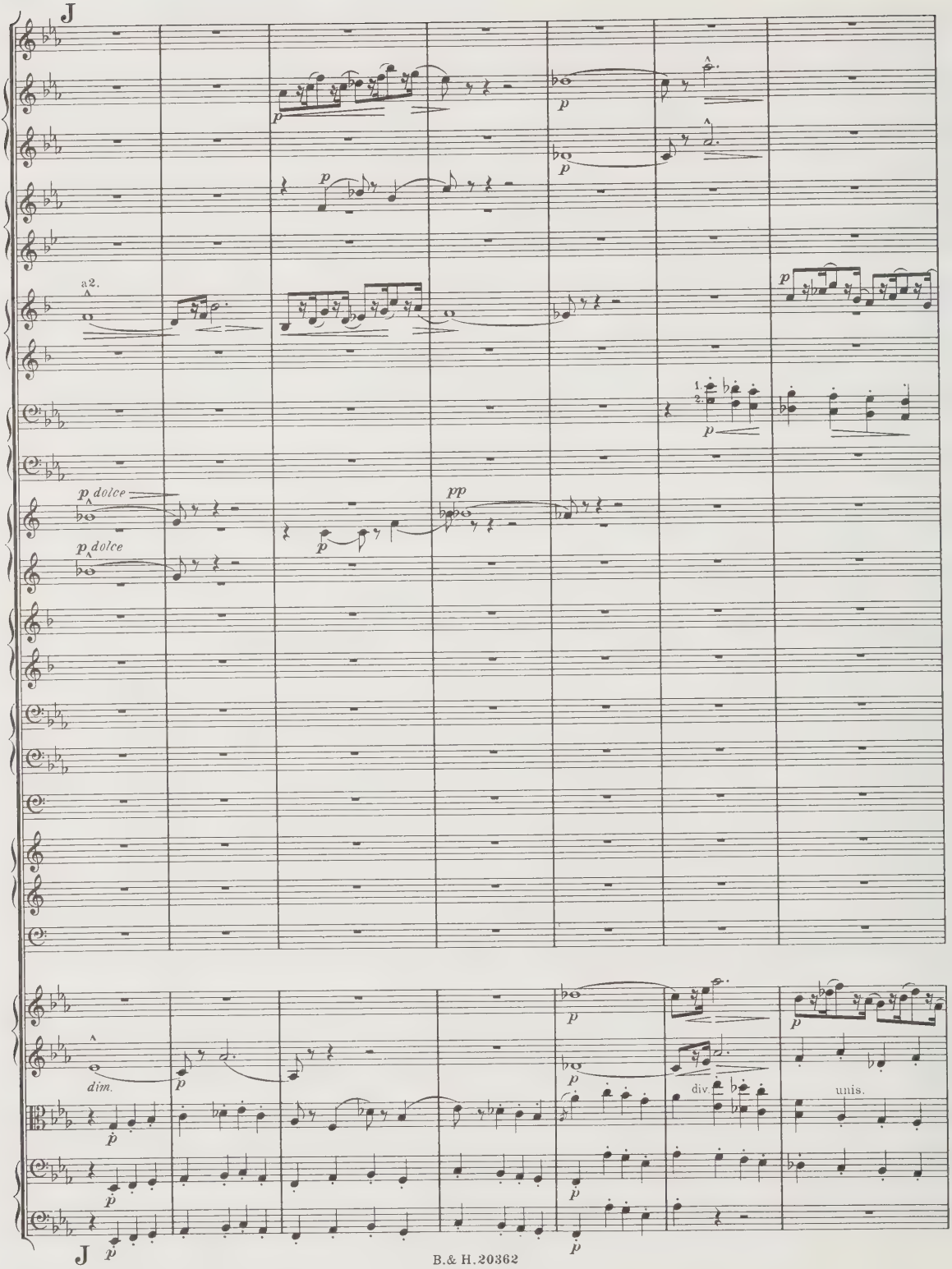
cresc. molto f sf

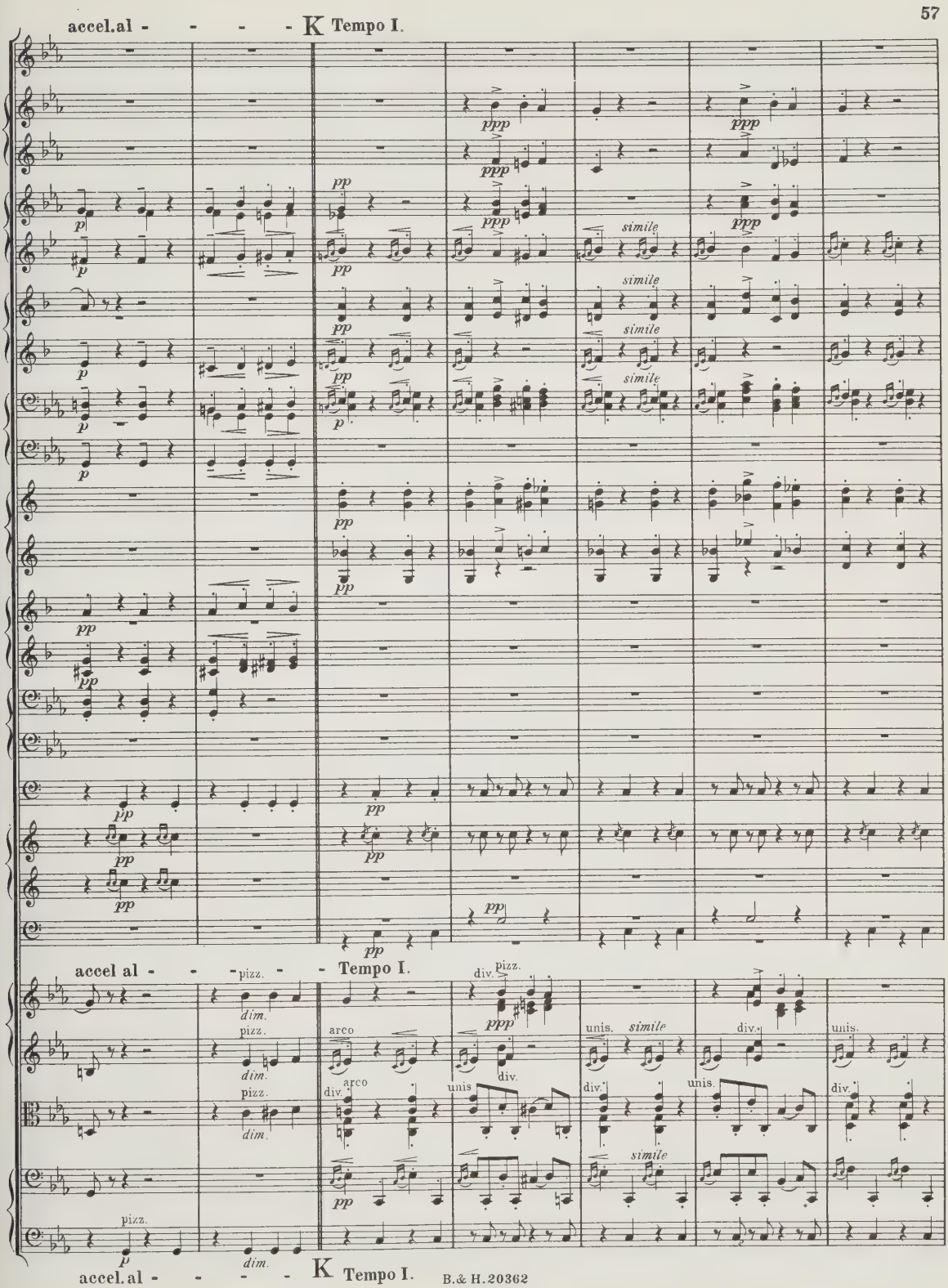
cresc. molto f sf

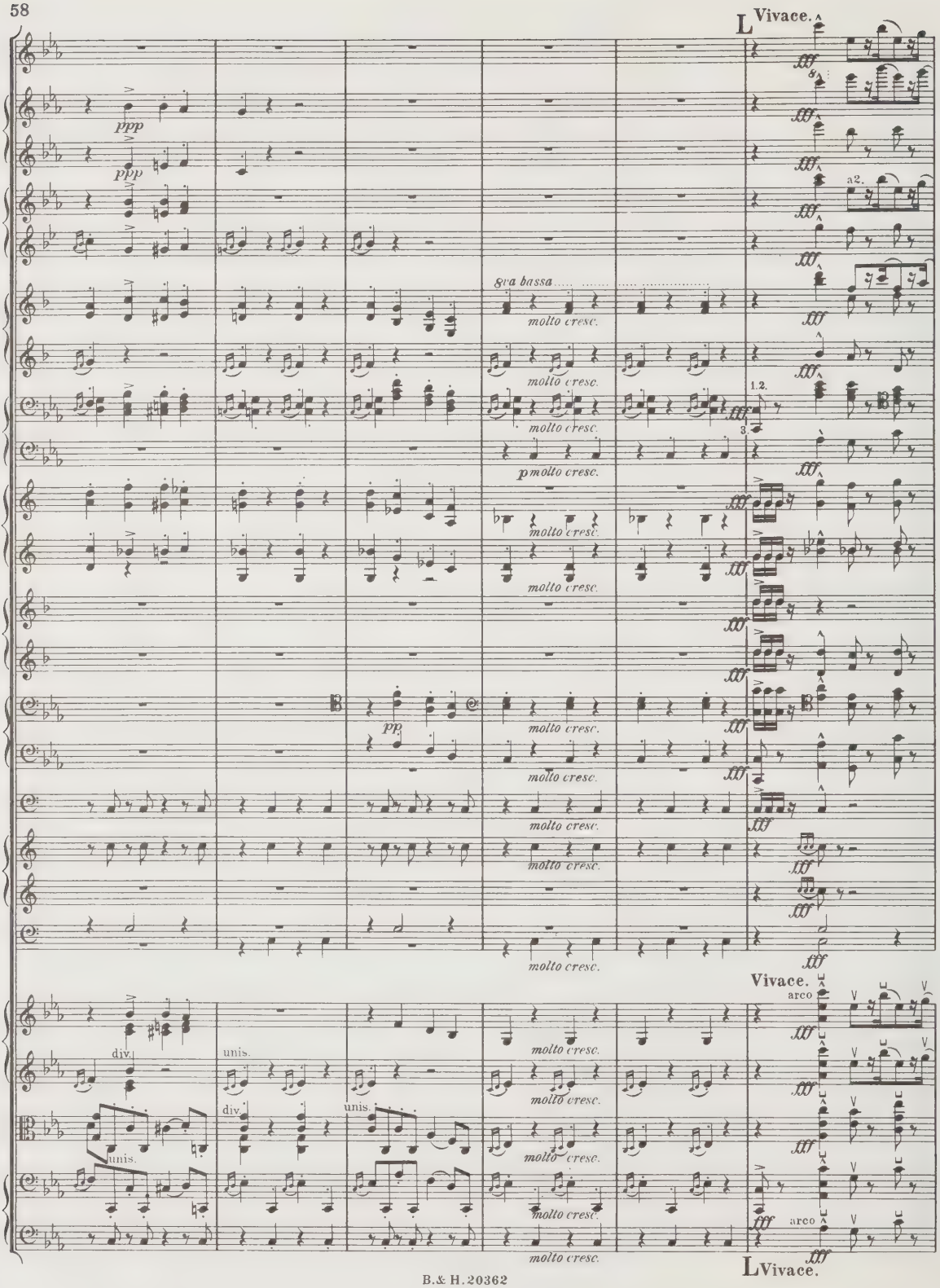
cresc. molto f sf

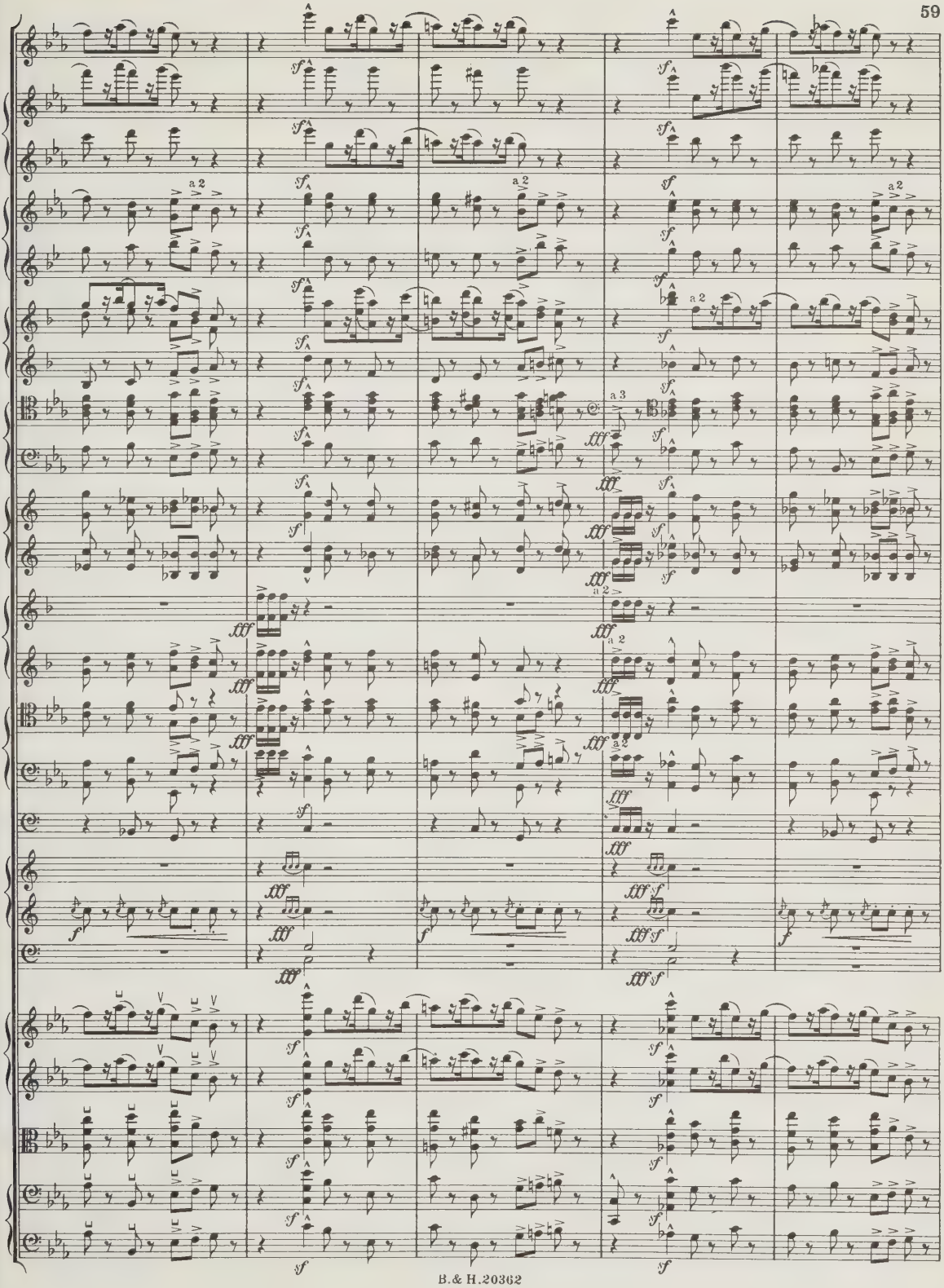
pizz. f arco

H


J
a2.
p dolce
p dolce
pp
dim.
div.
unis.
J


accel. al - - - - K Tempo I.
ppp
pp
p
simile
accel al - - - - pizz. - - Tempo I.
div.
pizz.
dim.
arco
unis.
div.
accel. al - - - - K Tempo I.


L Vivace.
ppp
ppp
8va bassa
molto cresc.
molto cresc.
molto cresc.
p molto cresc.
molto cresc.
molto cresc.
pp
molto cresc.
molto cresc.
molto cresc.
molto cresc.
molto cresc.
Vivace.
arco
div.
unis.
div.
unis.
unis.
molto cresc.
molto cresc.
molto cresc.
molto cresc.
molto cresc.
arco
L Vivace.


a 2
a 3
a 2
a 2
a 2
a 2

poco allargando

a 2

a 2

a 2

a 2

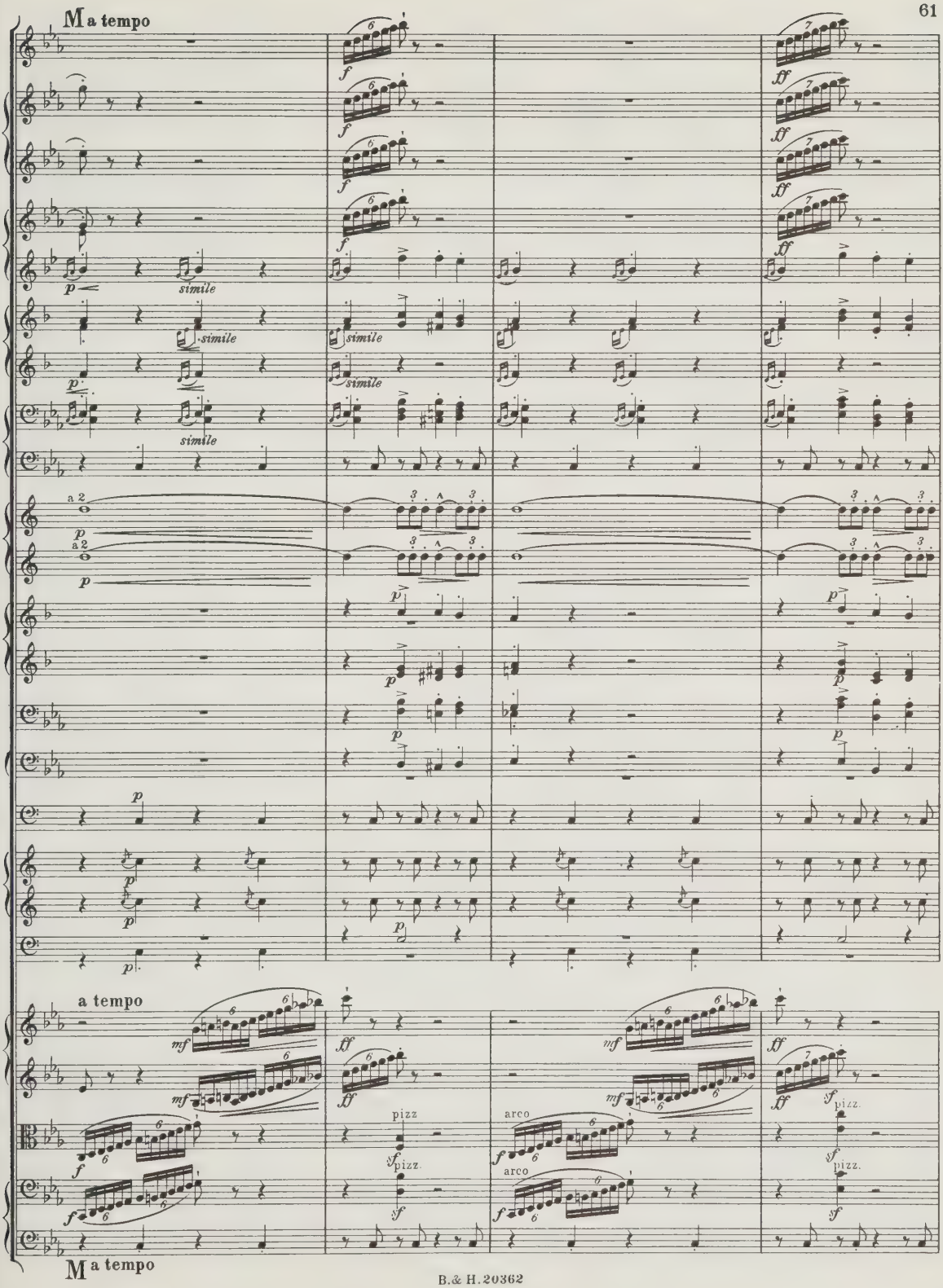
a 2

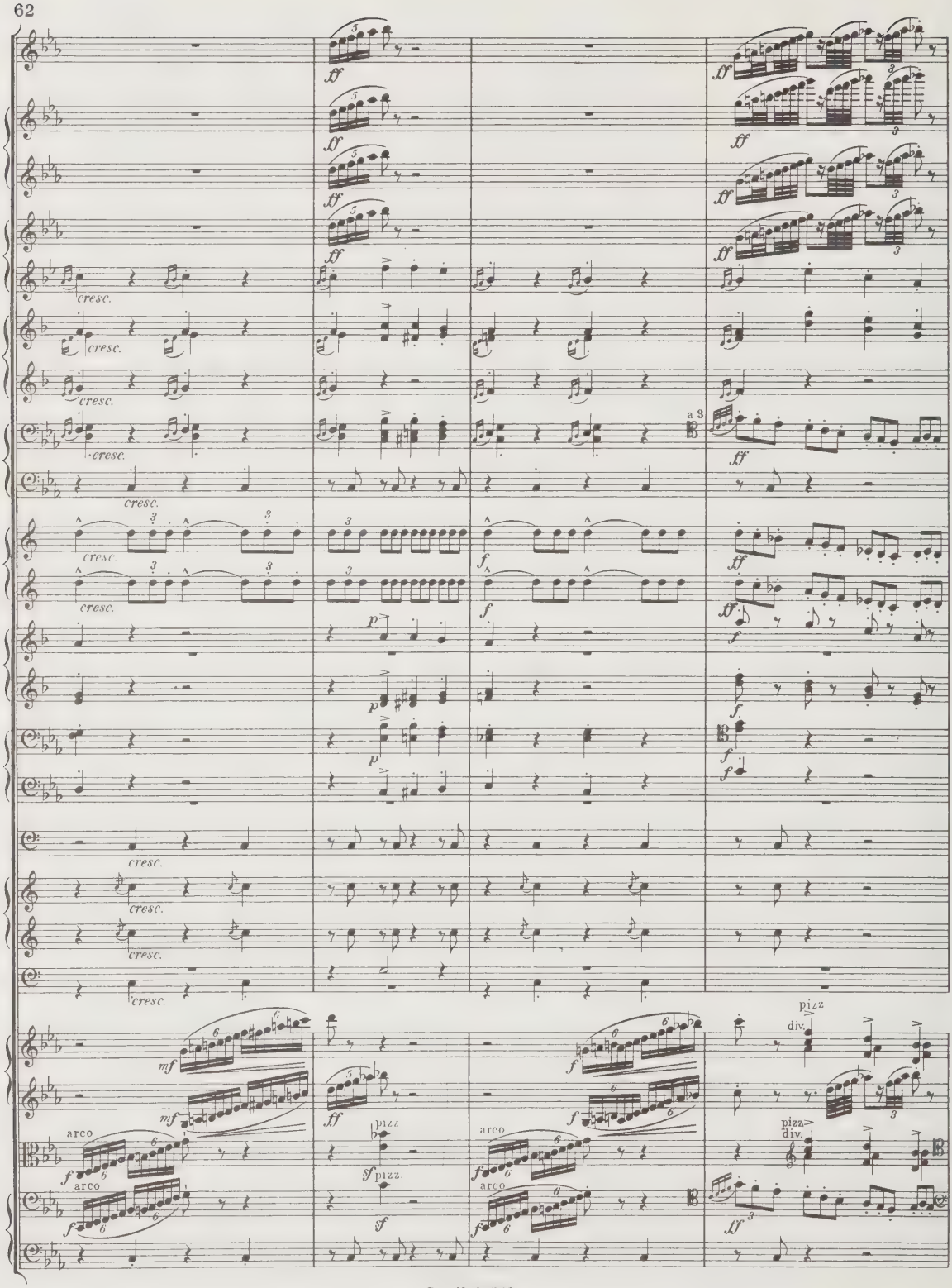
a 2

dim.

poco allargando

poco allargando


M a tempo
simile
a 2
a tempo
pizz
arco
pizz.
arco
pizz.
M a tempo


ff
cresc.
a 3
f
p
mf
arco
pizz.
pizz
div.

N

ten.

fff

sf

a 3

a 2

tr

p

f

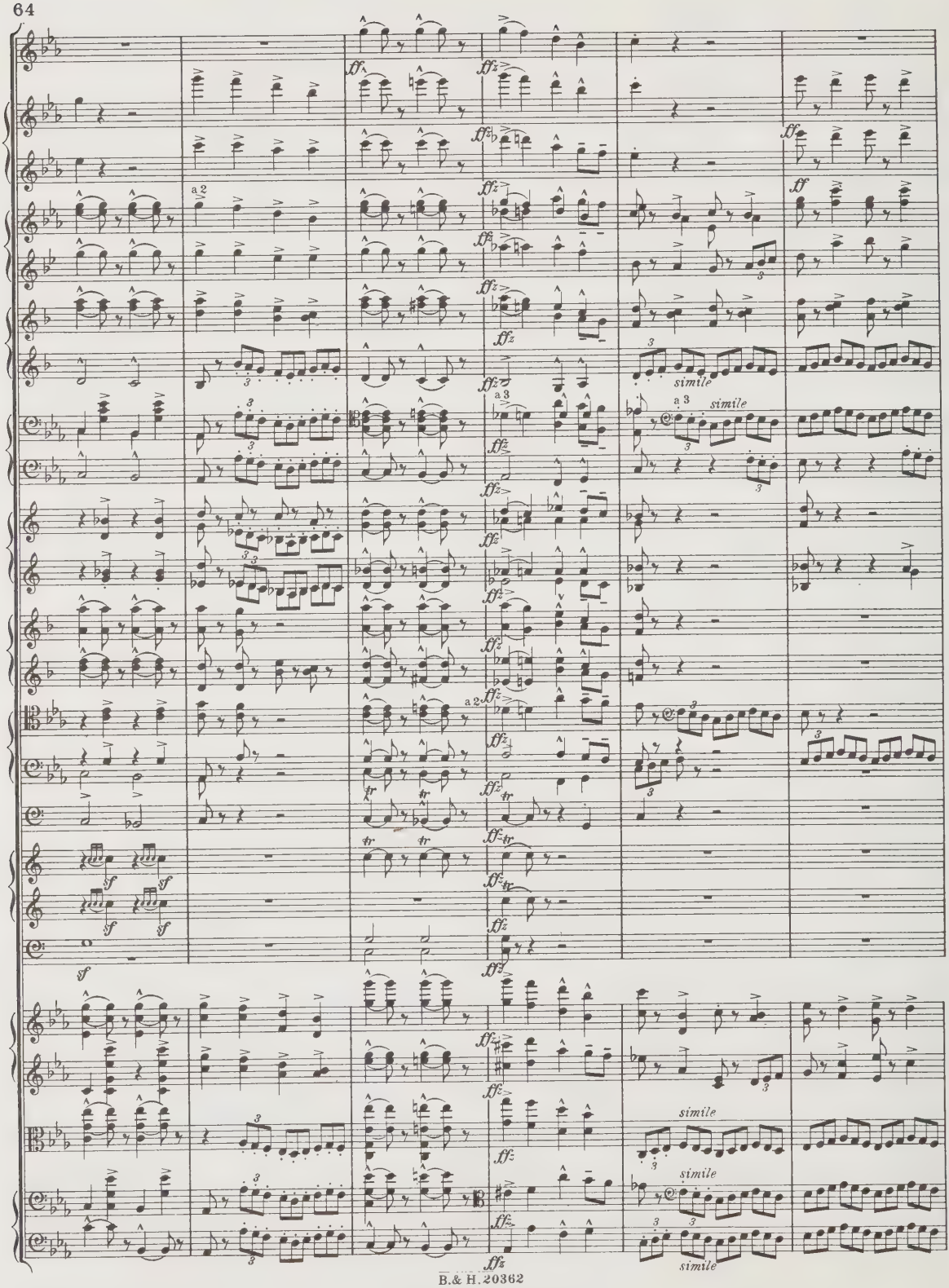
ff

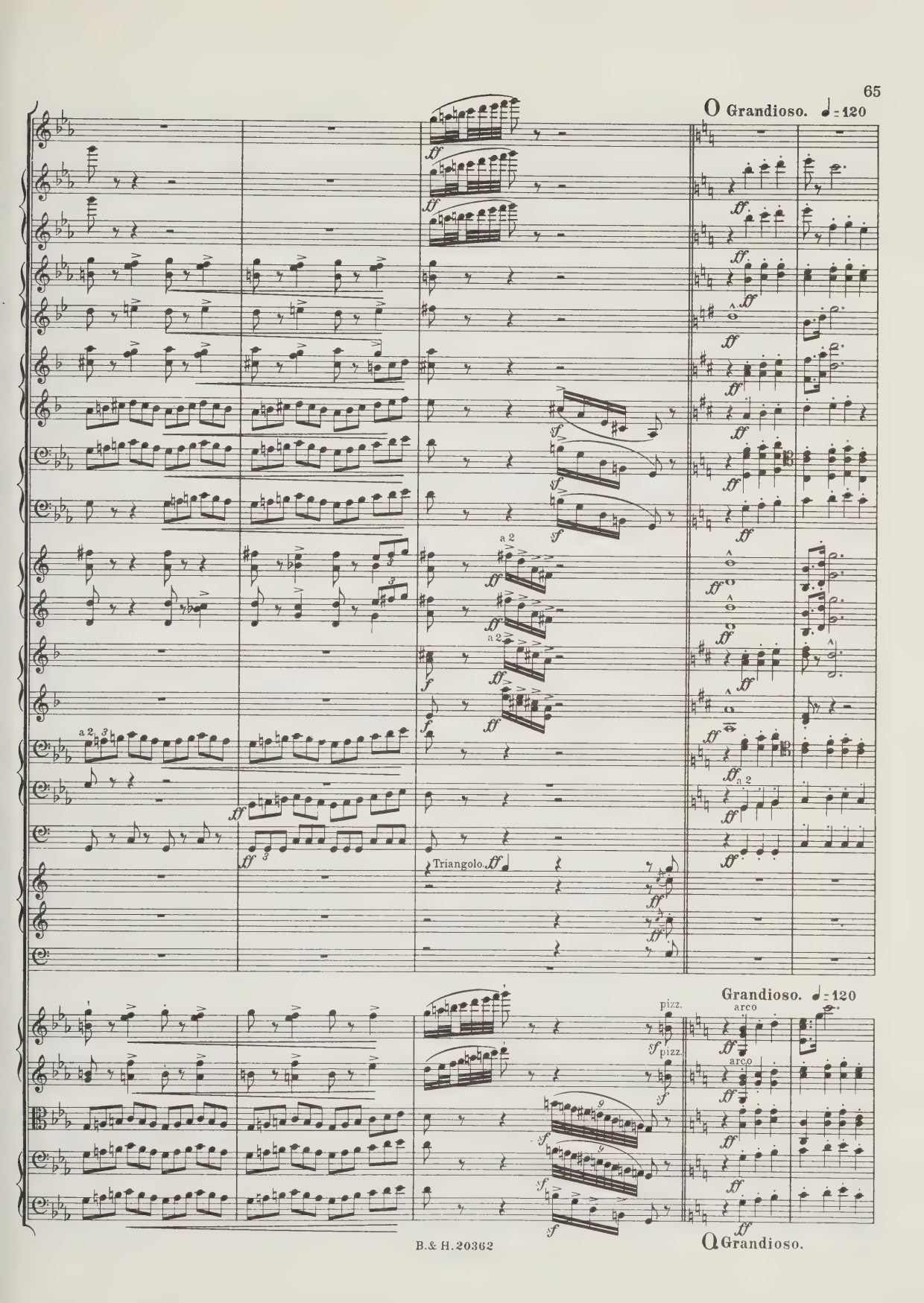
arco

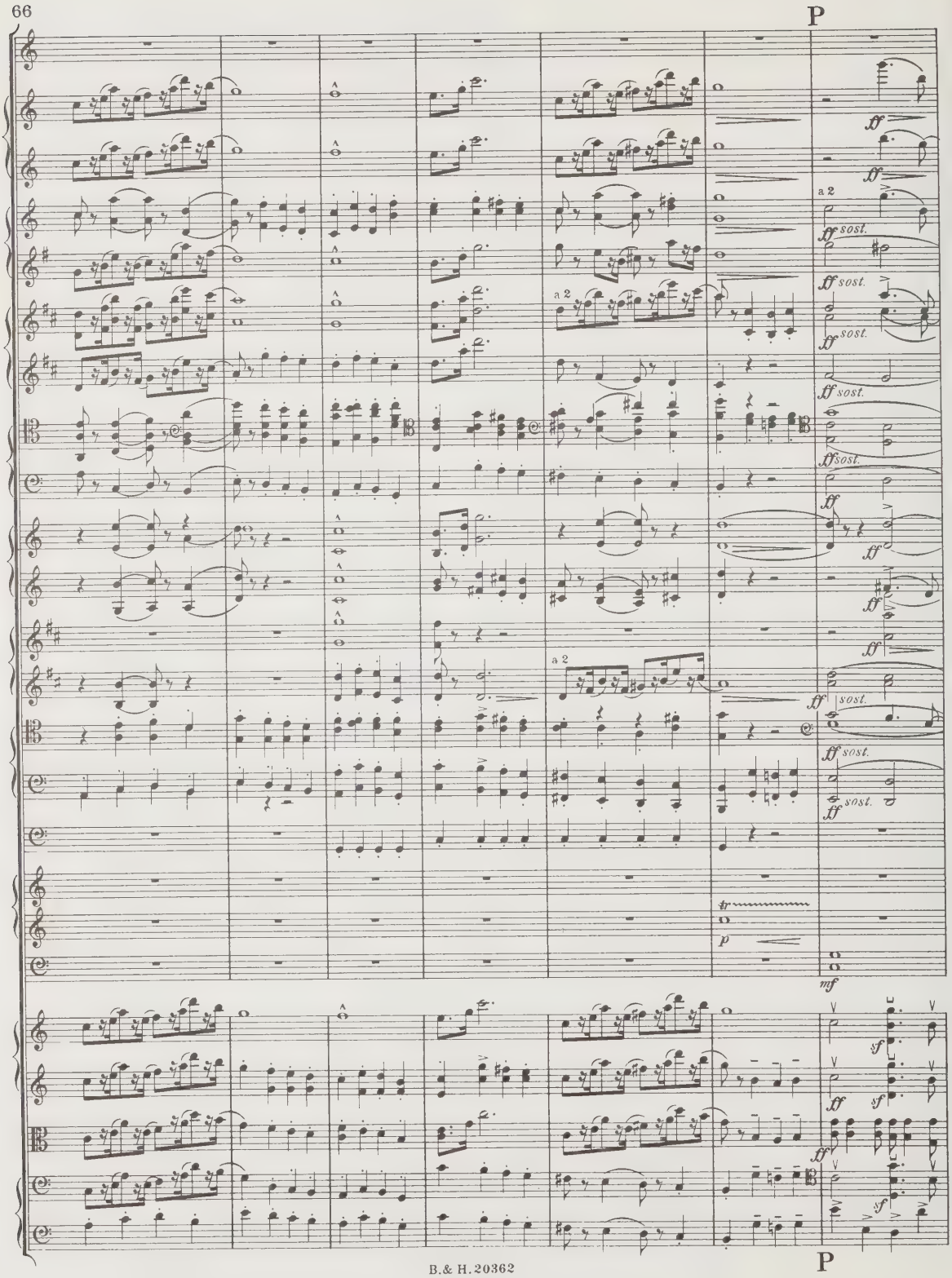
unis.

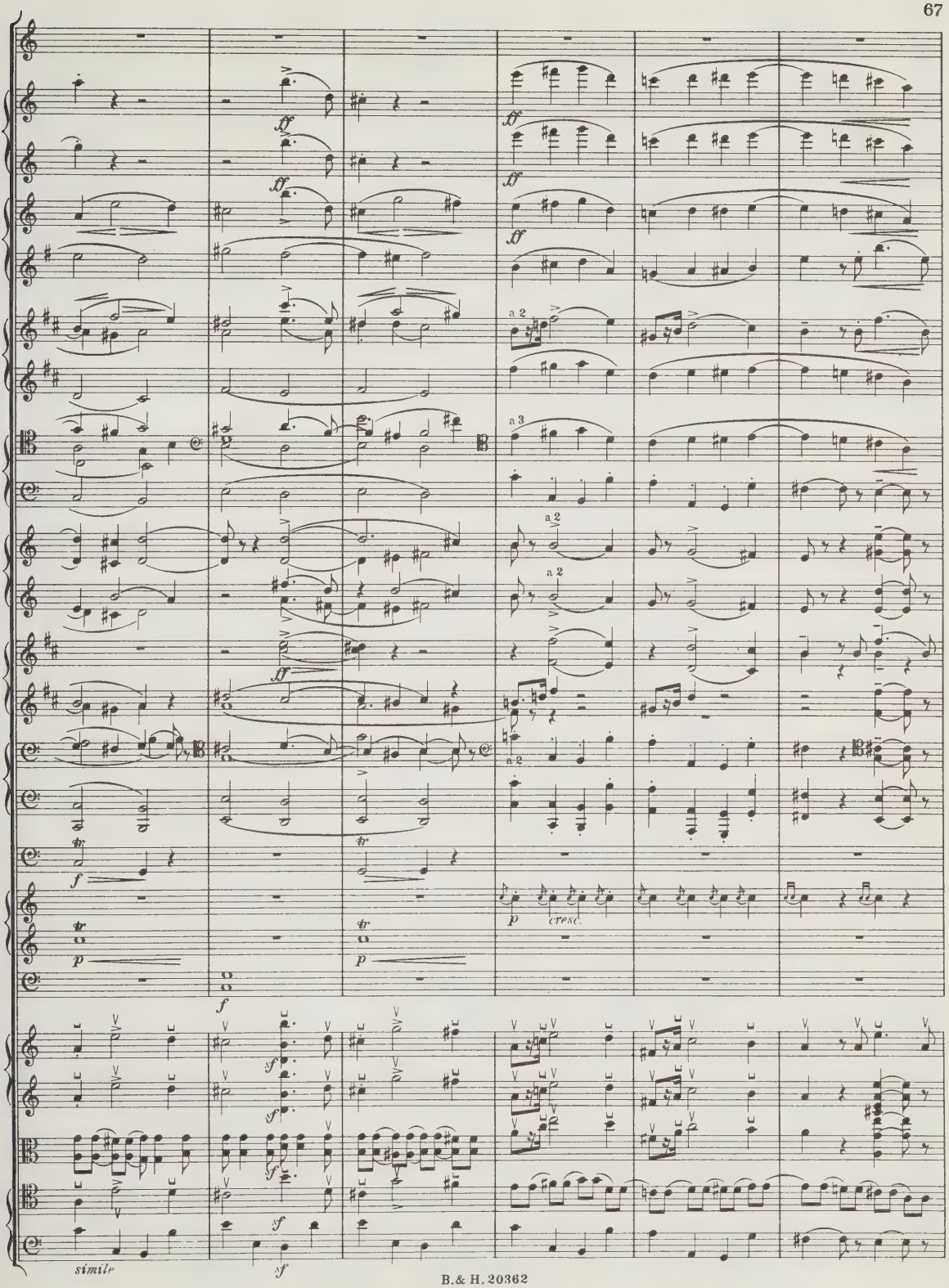
div.

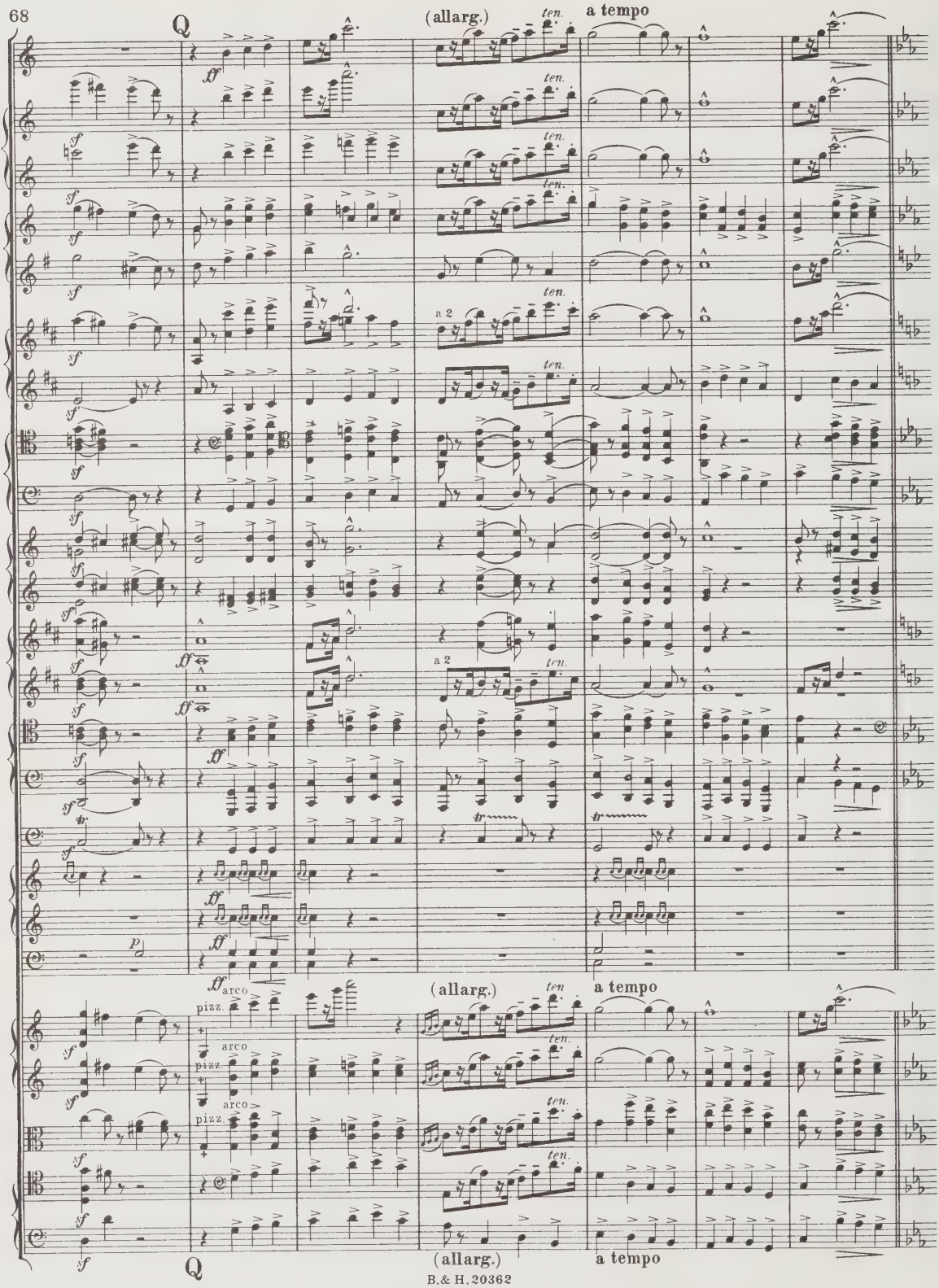
N fff


a 2
a 3
simile
a 3
simile
a 2
simile
simile
simile


O Grandioso. ♩= 120
a 2
Triangolo.
Grandioso. ♩= 120
pizz.
arco
Q Grandioso.


P
ff
a 2
ff sost.
ff sost.
a 2
ff sost.
ff sost.
ff sost.
ff
ff
ff
a 2
ff sost.
ff sost.
ff sost.
p
mf
sf
ff
sf
ff
sf
P


ff
a 2
a 3
a 2
a 2
a 2
f
p
cresc.
p
f
simile
f


Q
(allarg.)
ten.
a tempo
a 2
arco
pizz.
p

R Tempo I. Con fuoco.

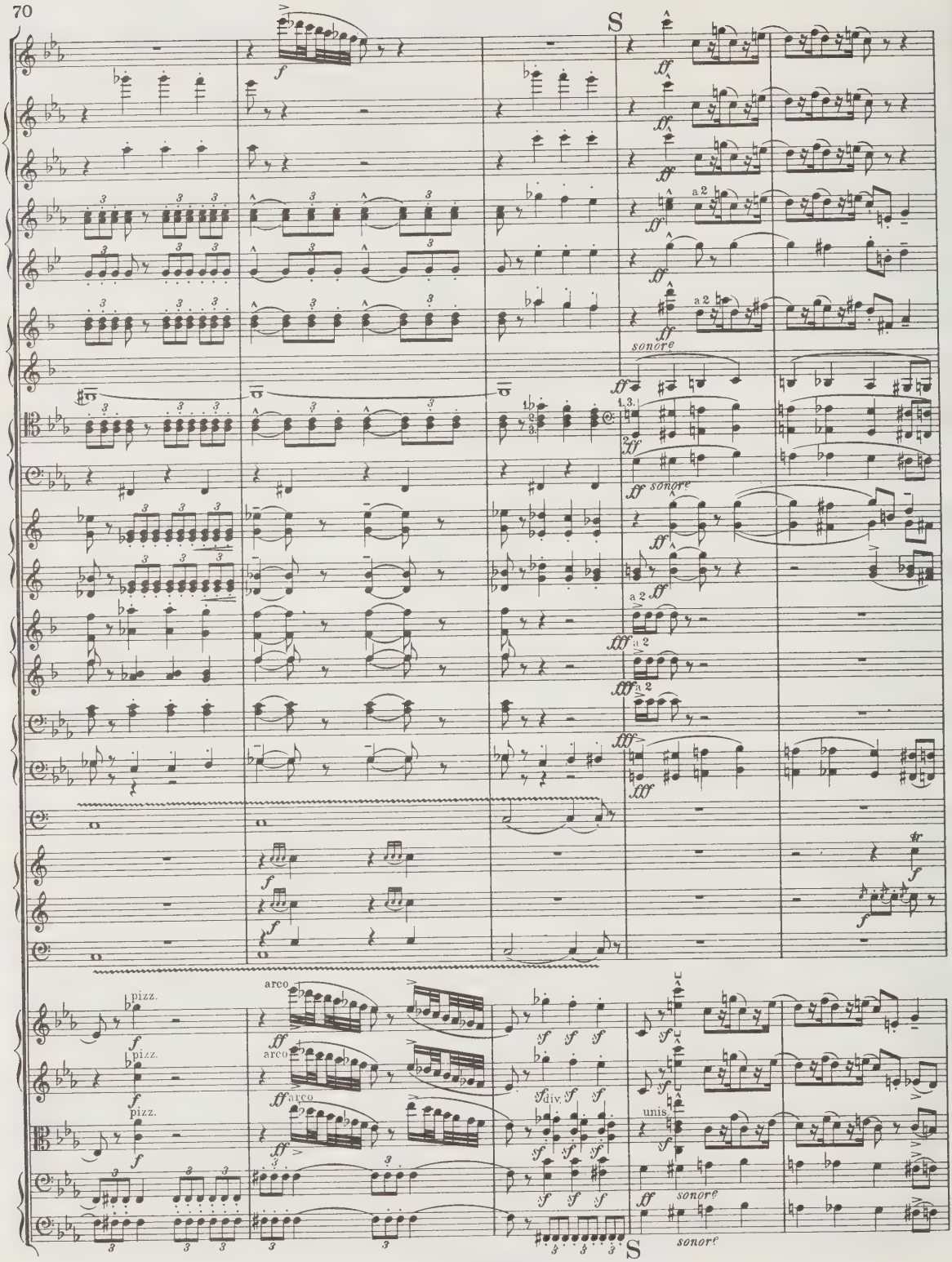
cresc.

Tempo I. Con fuoco.

pizz.

arco

R Tempo I. Con fuoco.


S
a 2
sonore
1.3.
2.
pizz.
arco
div.
unis.
S

Animato.

a 2

1.3.

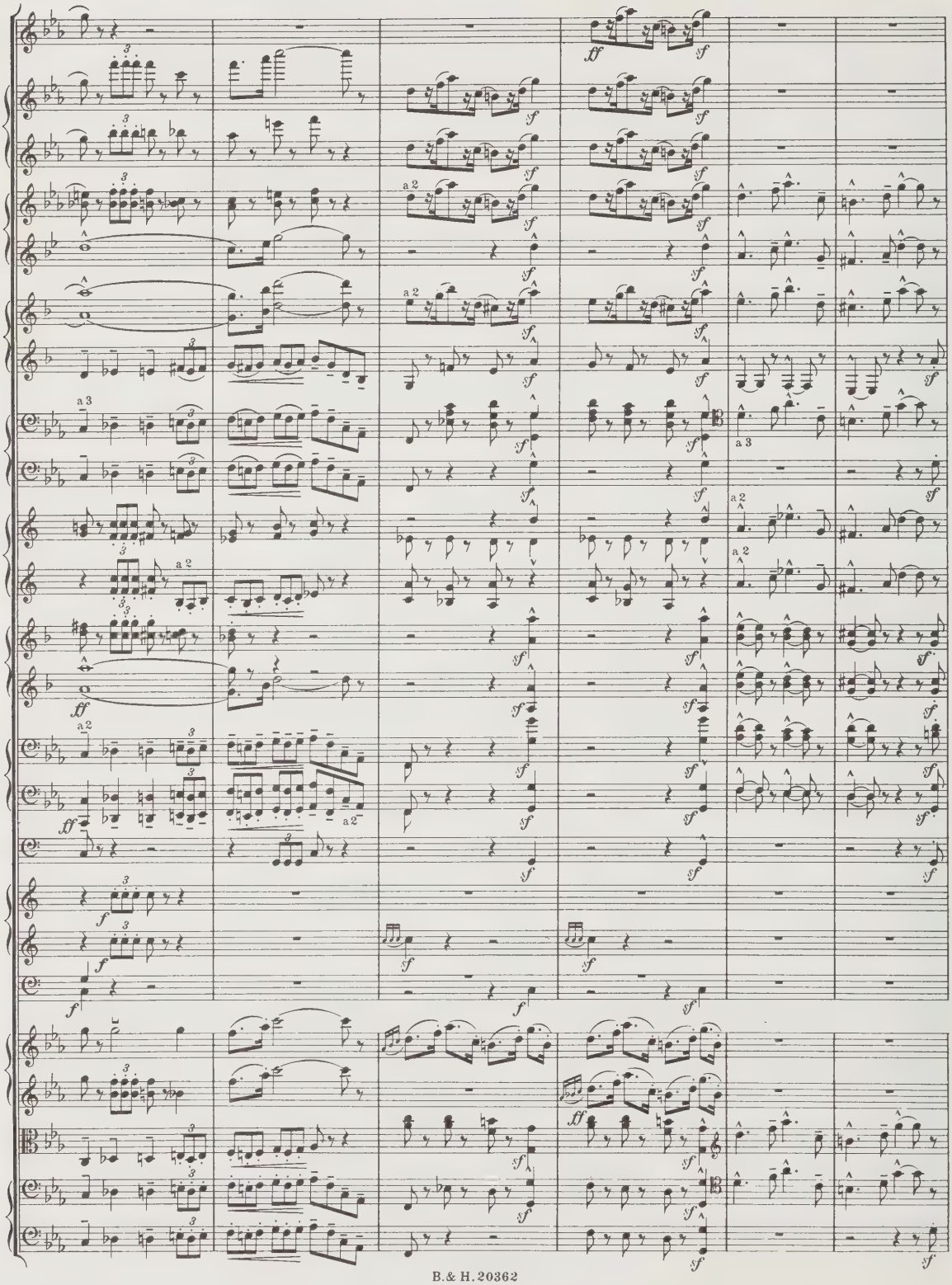
2.

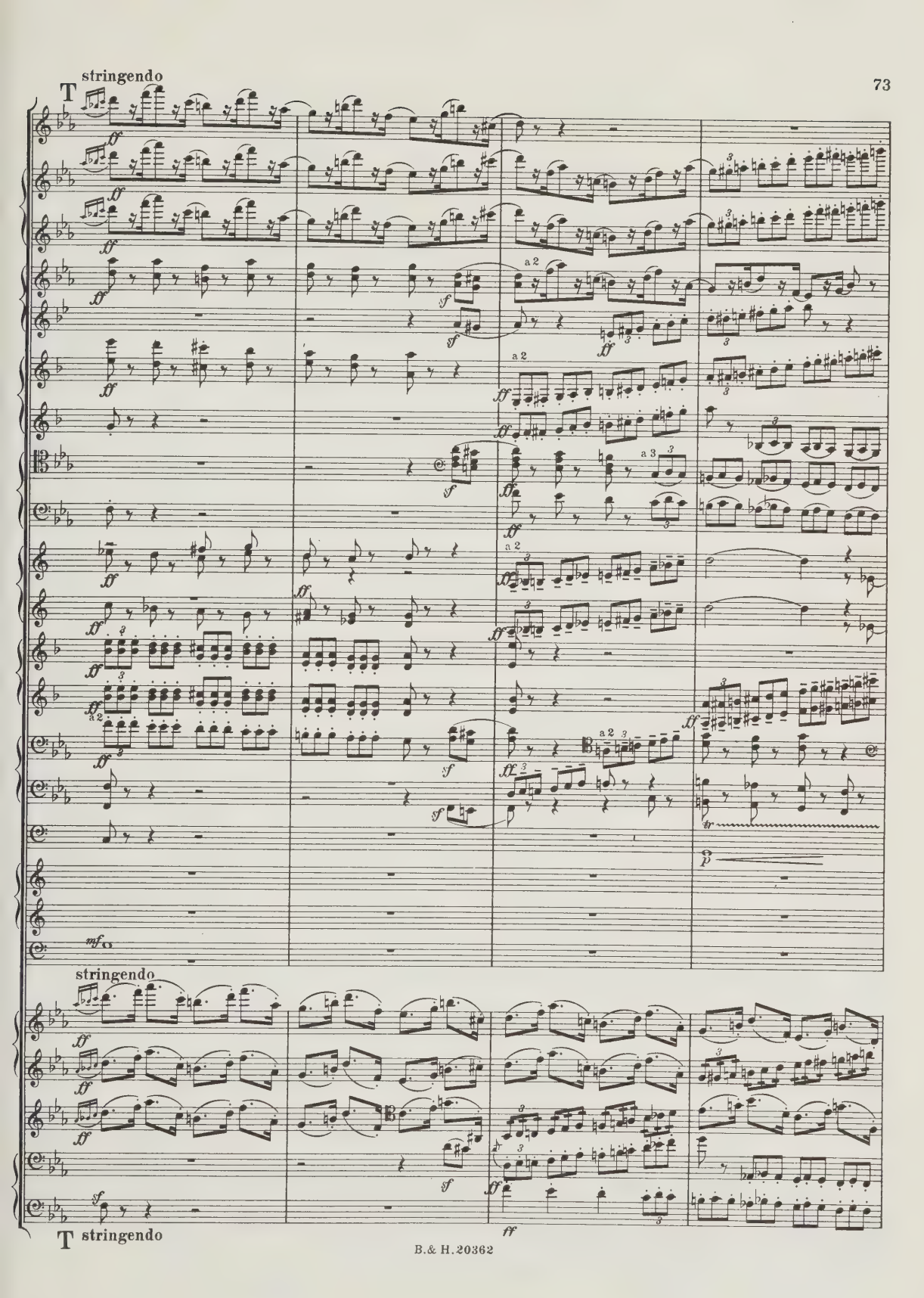
a 2

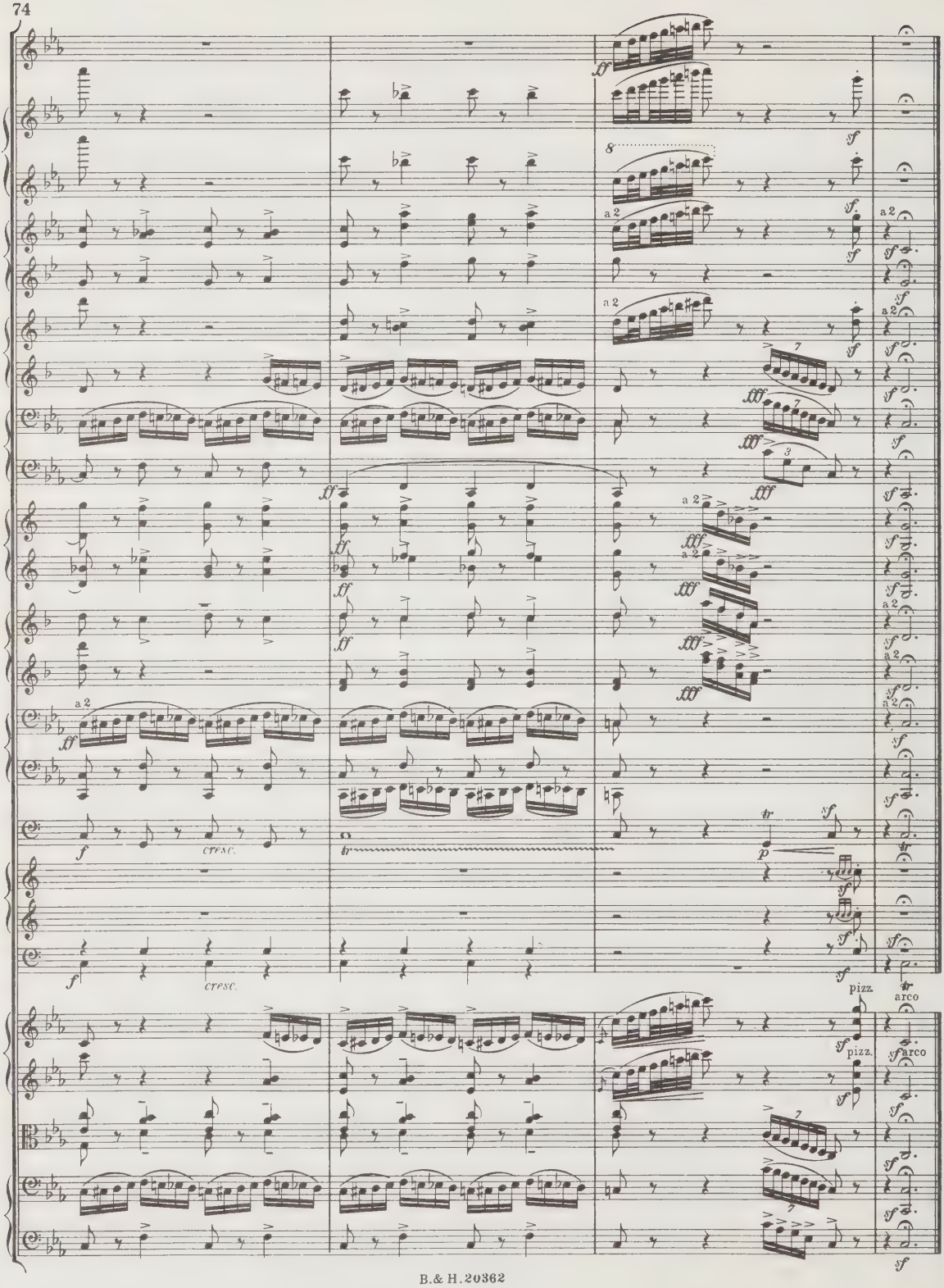
div.

unis.

Animato.


ff
sf
a 2
a 3
f


T stringendo
a 2
a 3
stringendo
T stringendo


ff
sf
8
a 2
fff
7
3
f
cresc.
tr
p
pizz.
arco

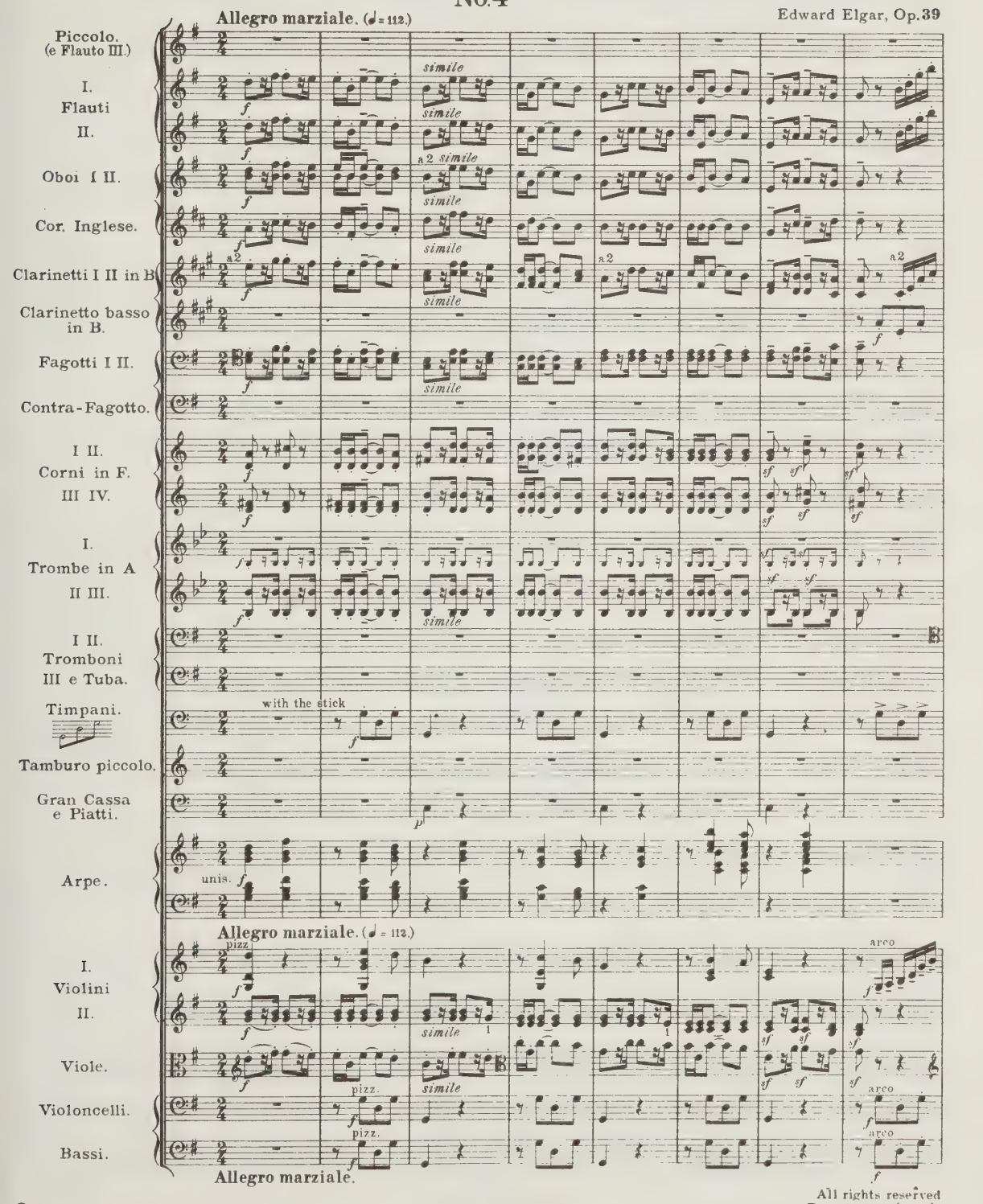
To my friend Dr. G. Robertson Sinclair, Hereford

# POMP AND CIRCUMSTANCE

## MILITARY MARCHES

## No. 4

Edward Elgar, Op. 39

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A

Fl. III.

a 2

naturale

1.8va

simile

simile

simile

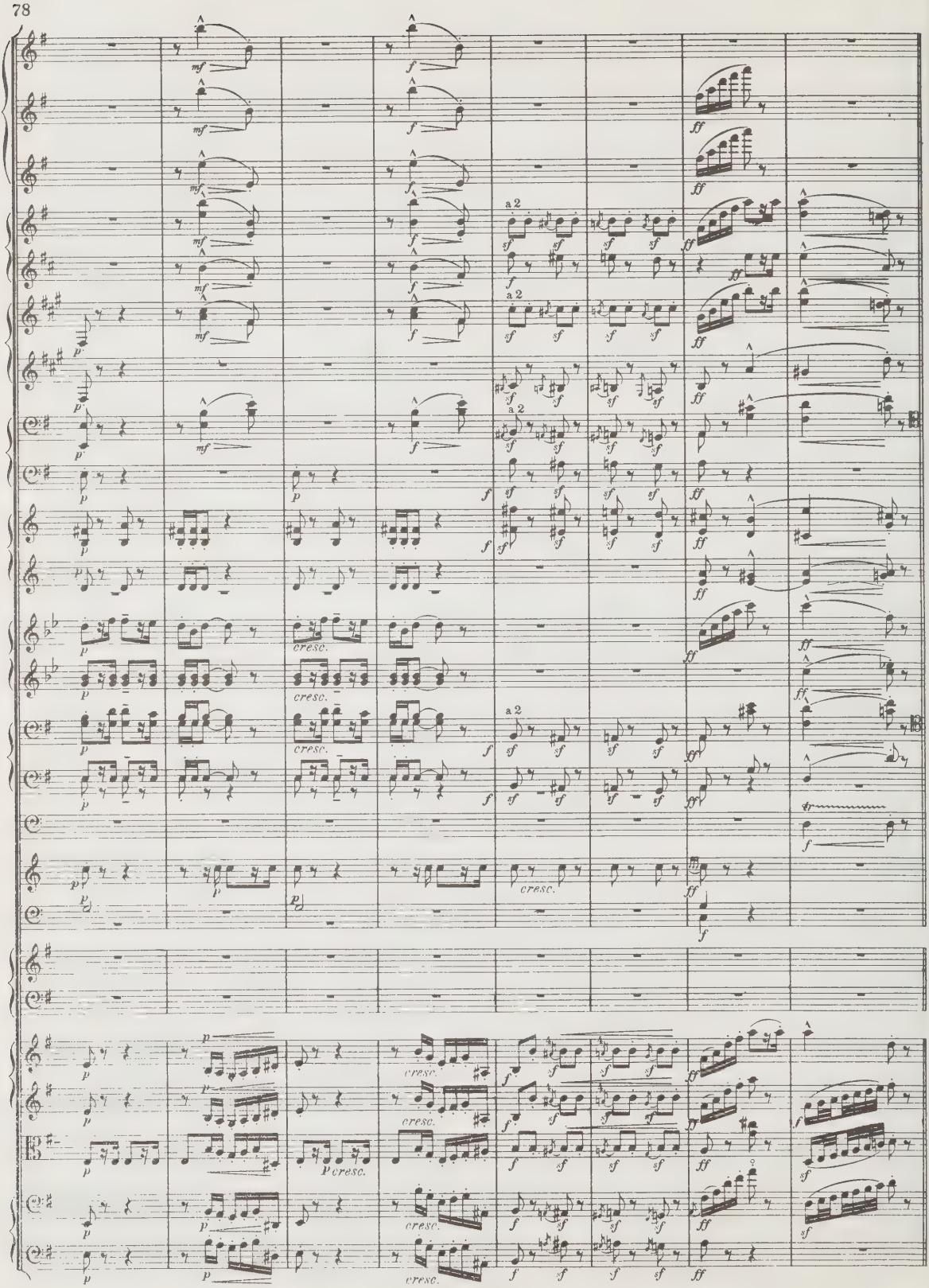
A

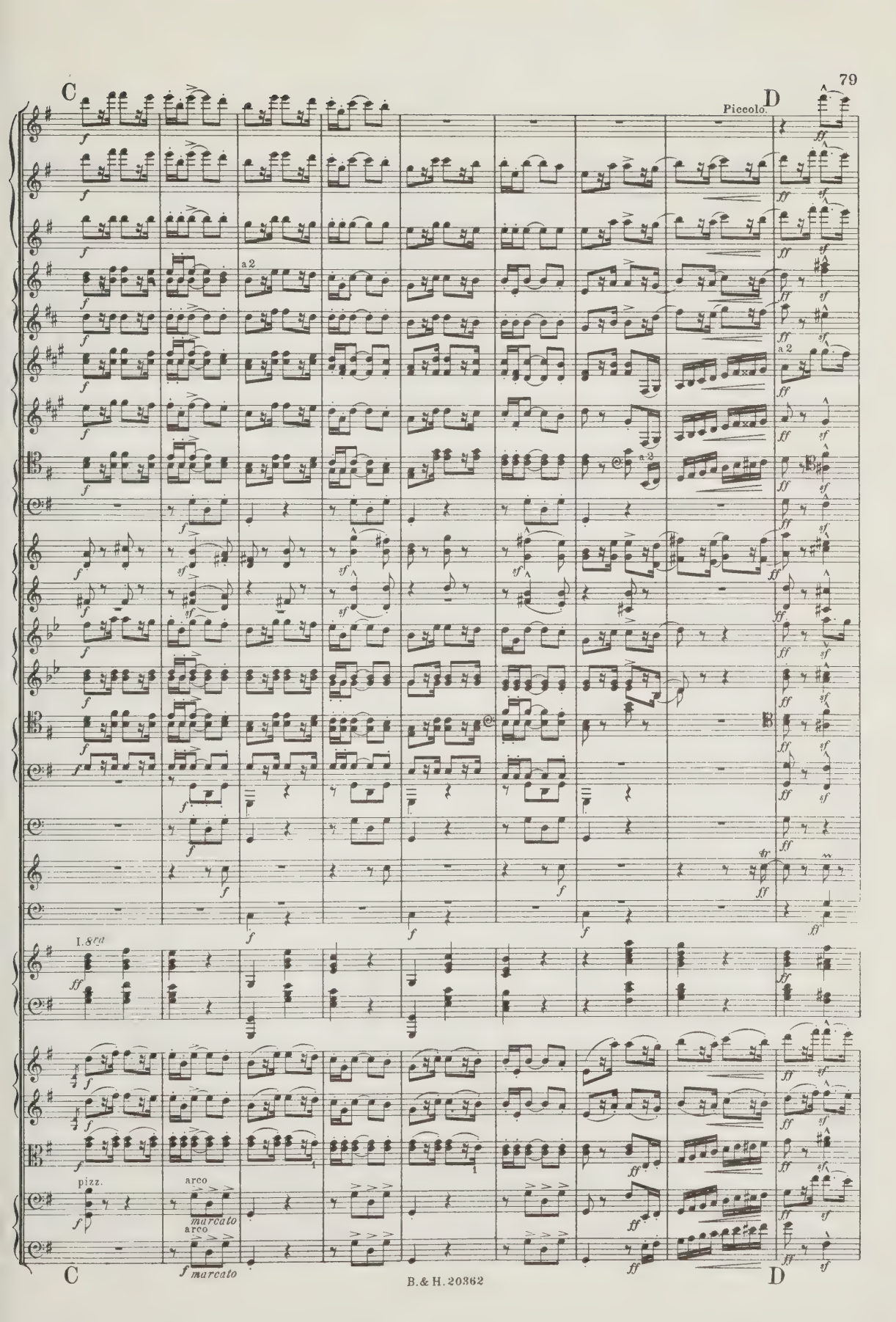
B

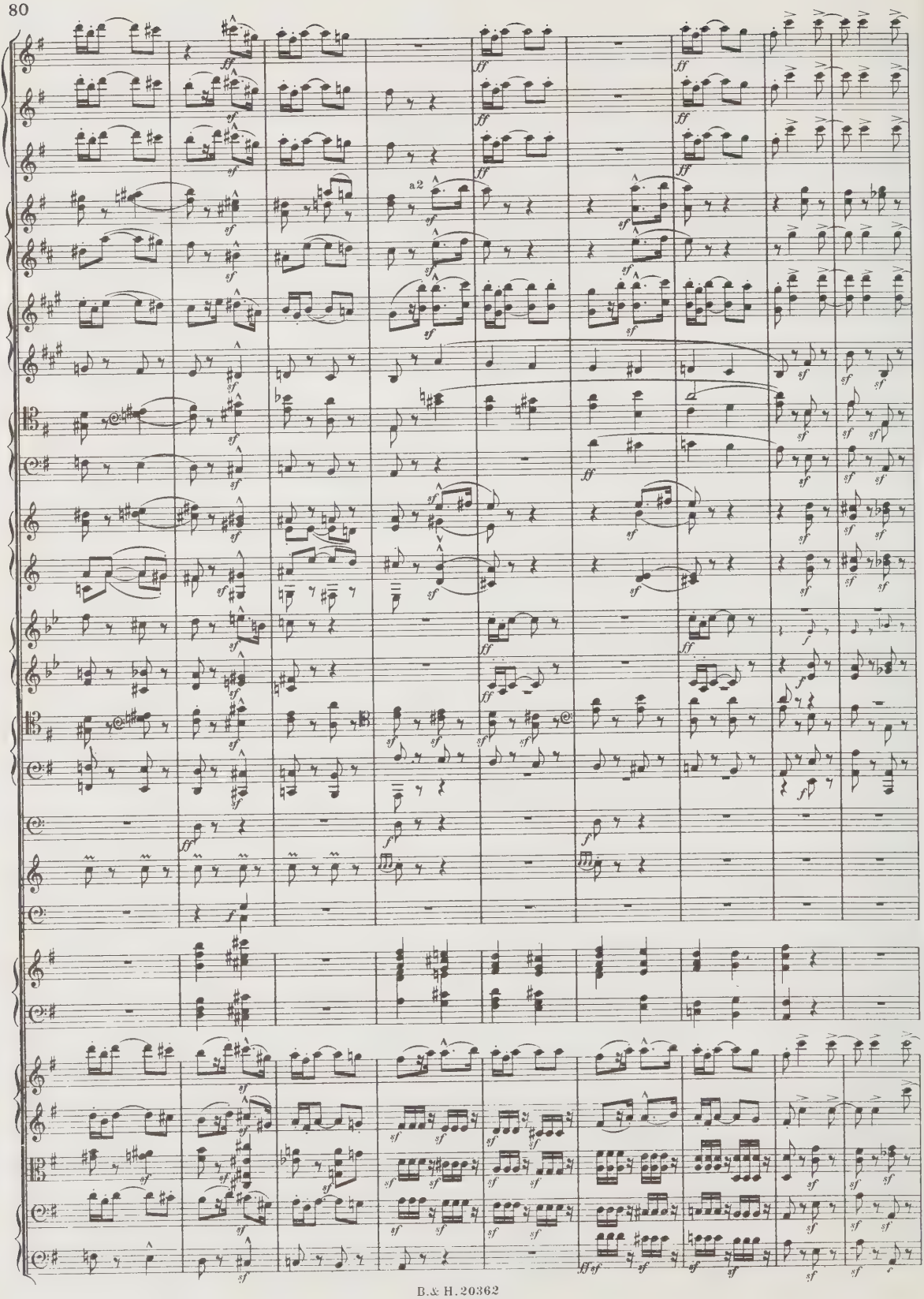
a 2

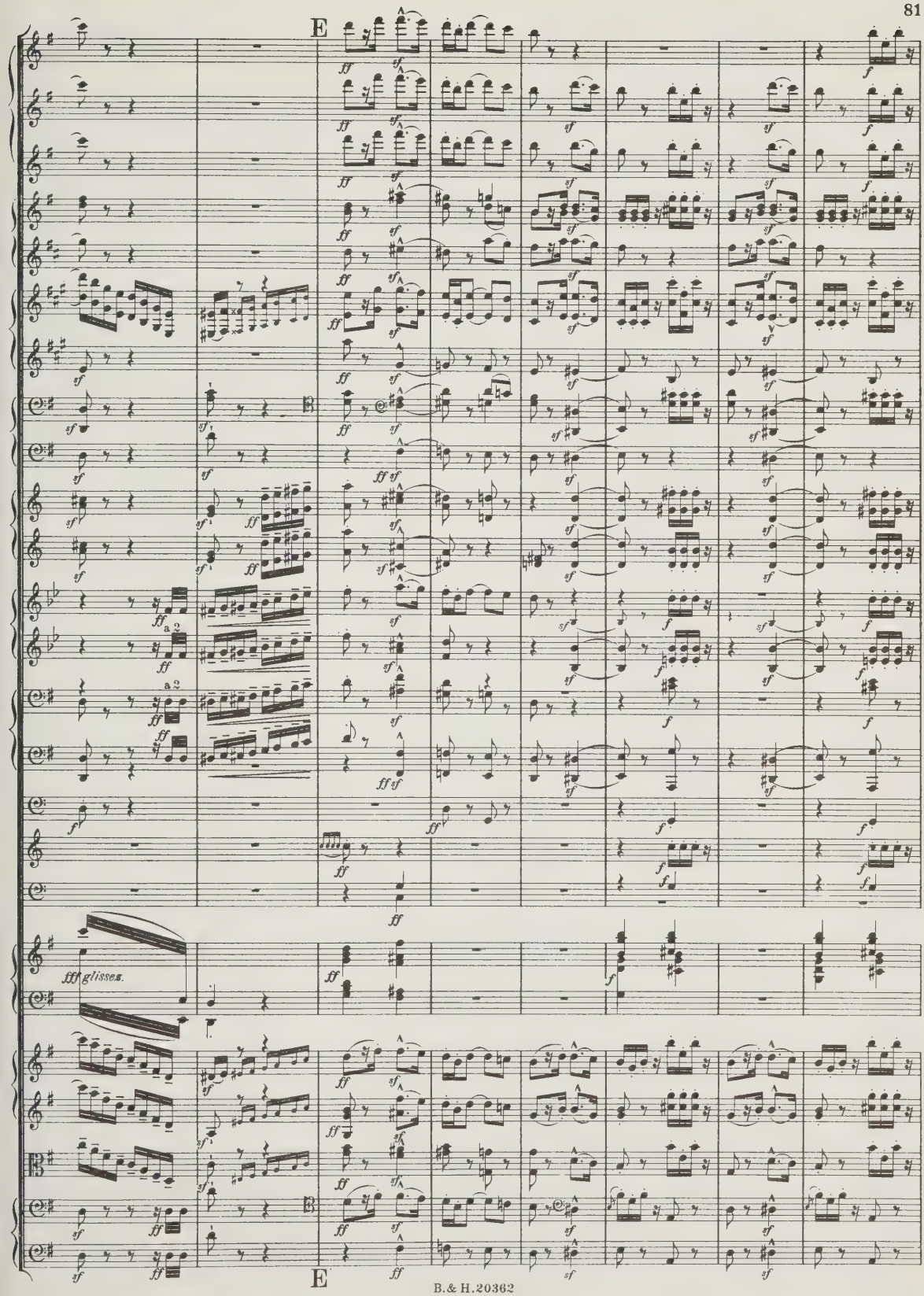
cresc.

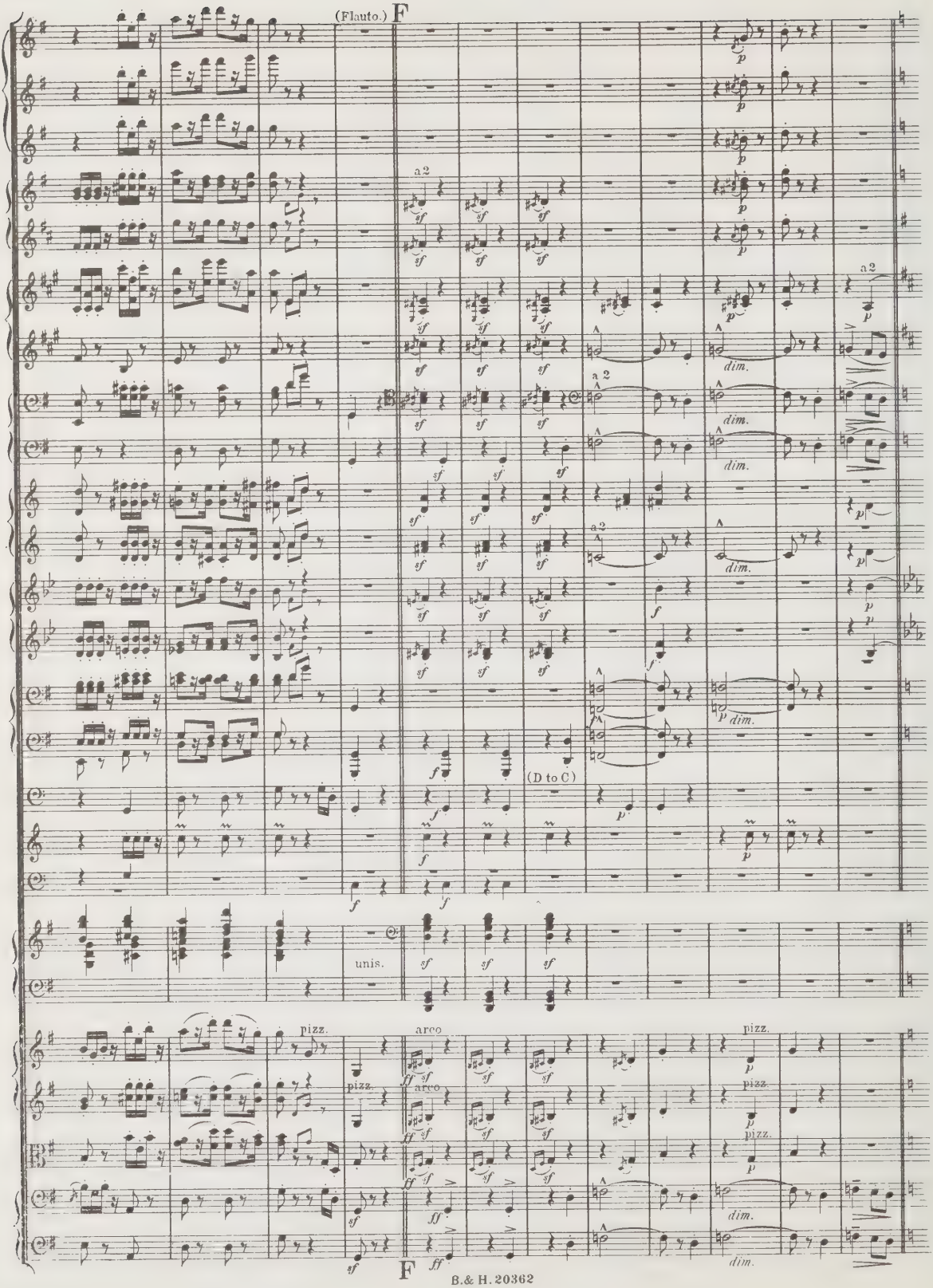
B

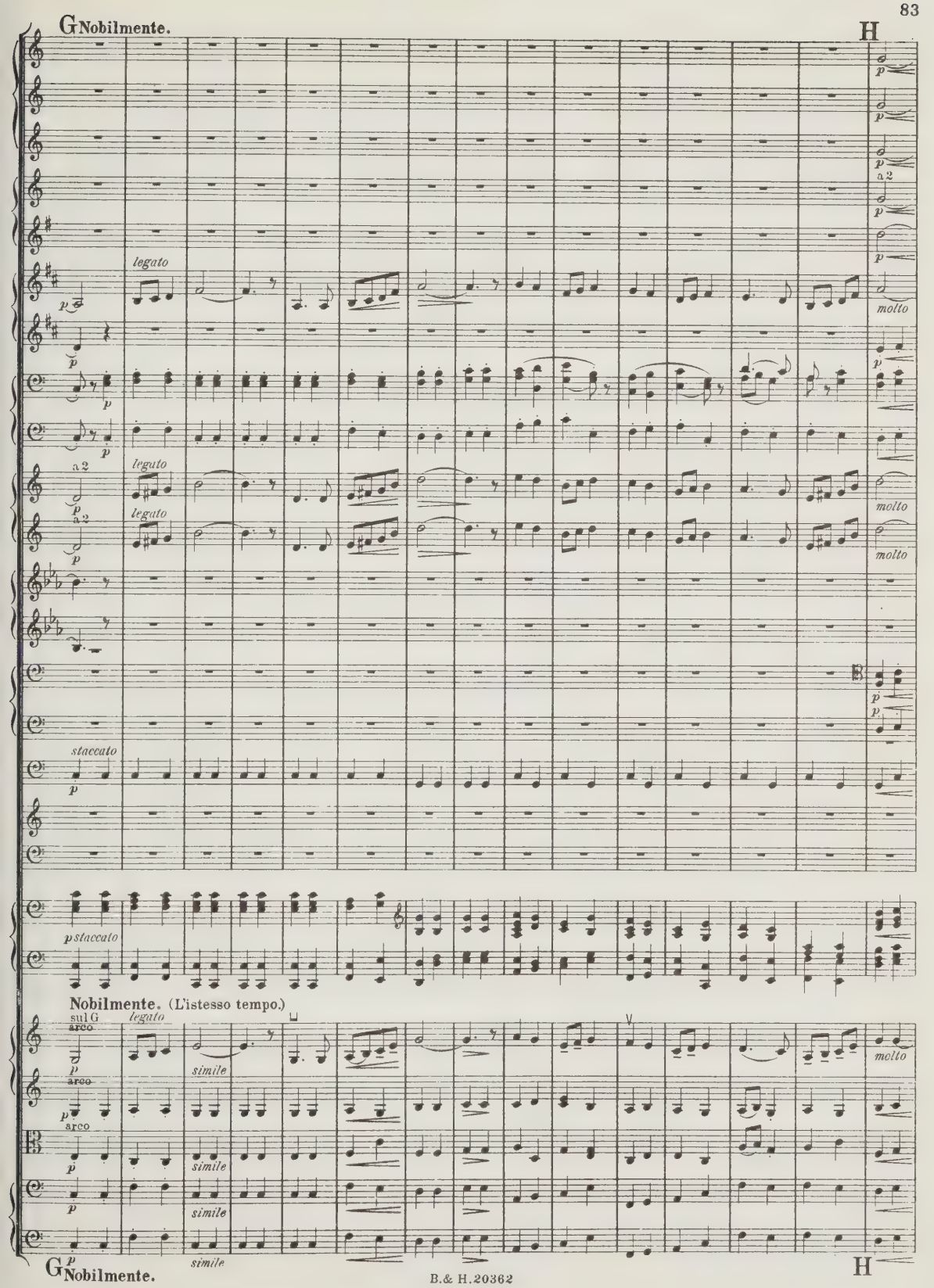

a 2
a 2
a 2
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

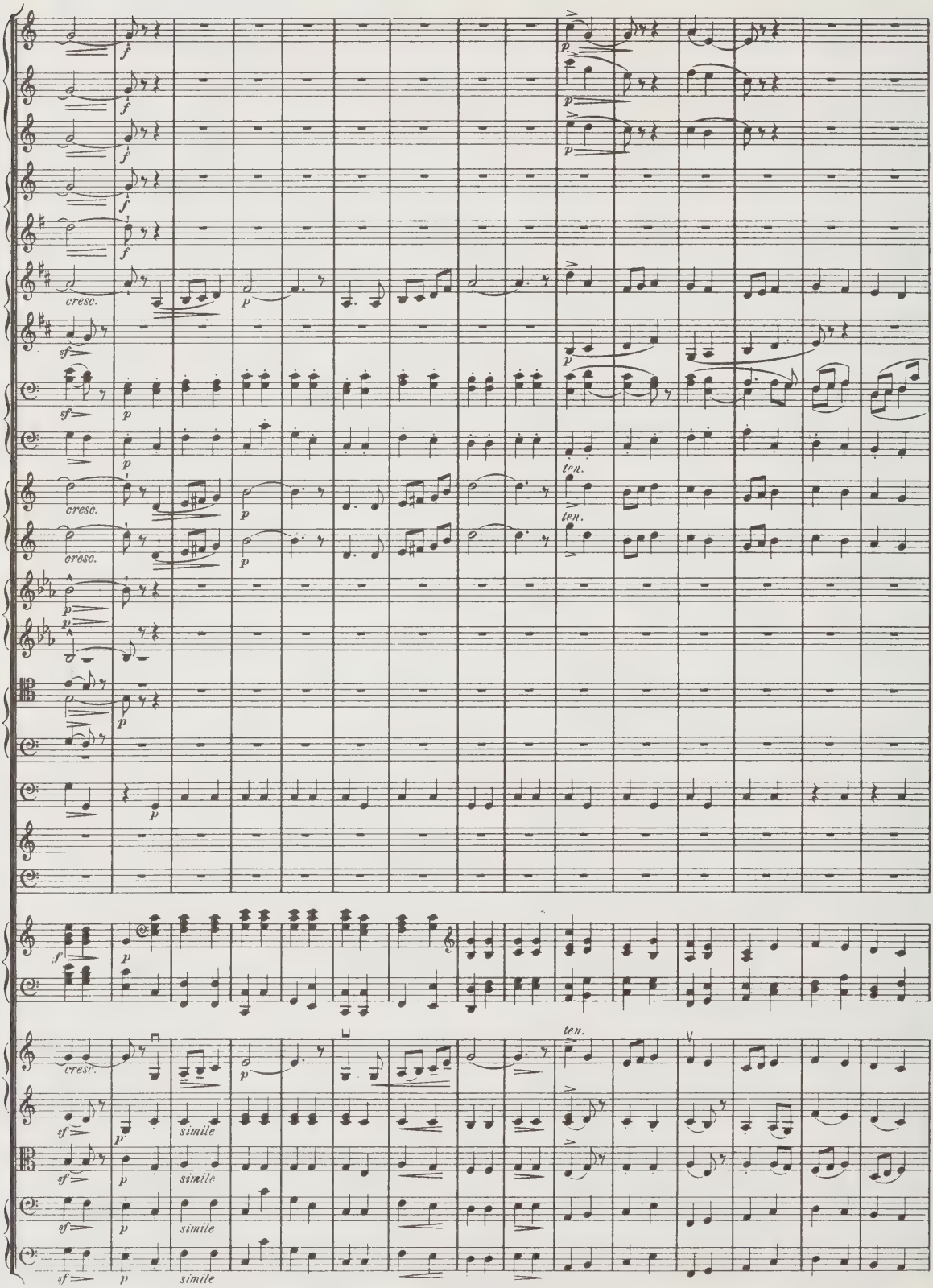

C
D
Piccolo.
a 2
I. 8va
pizz.
arco
marcato
arco
marcato
C
D

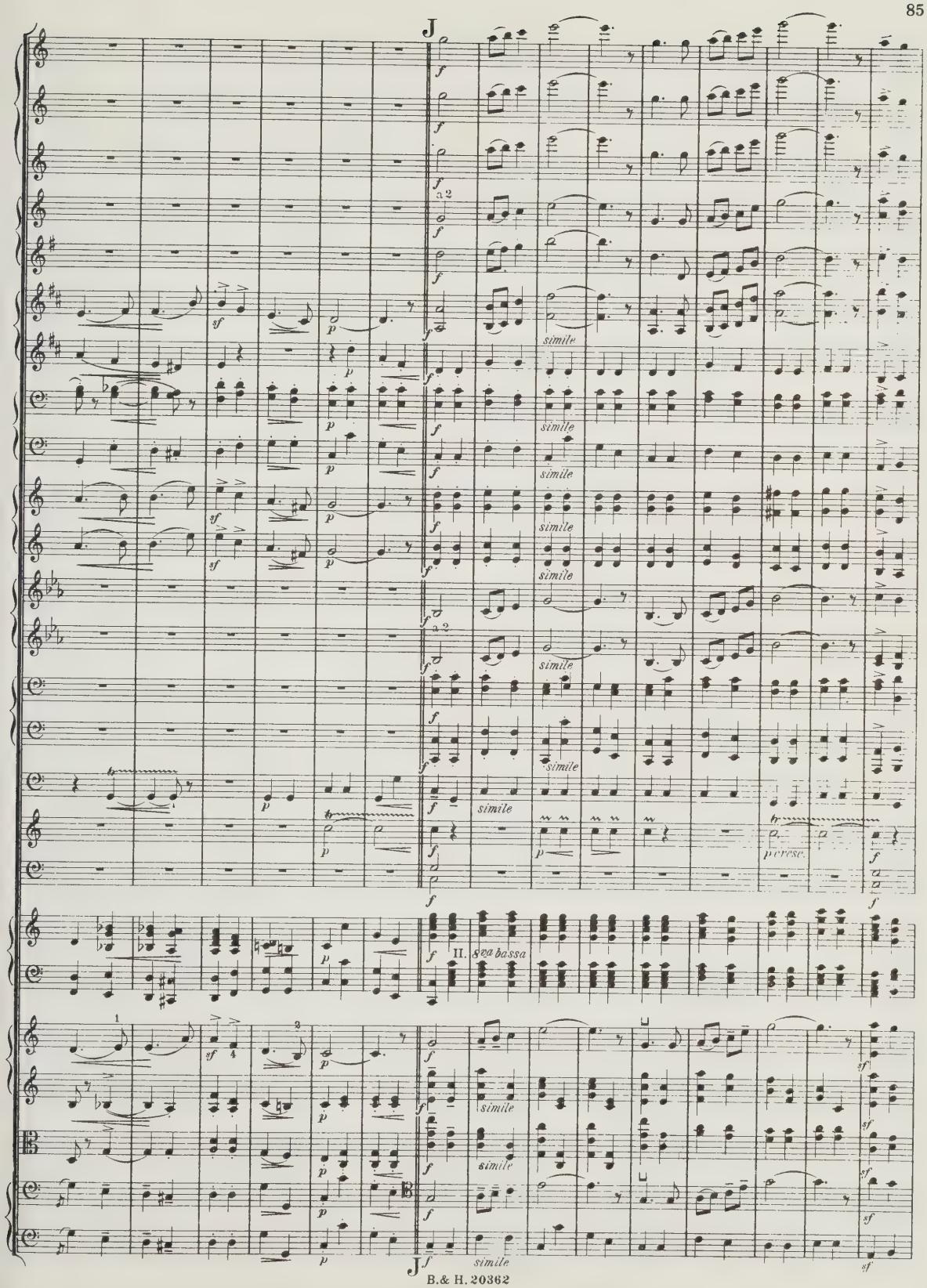

a2

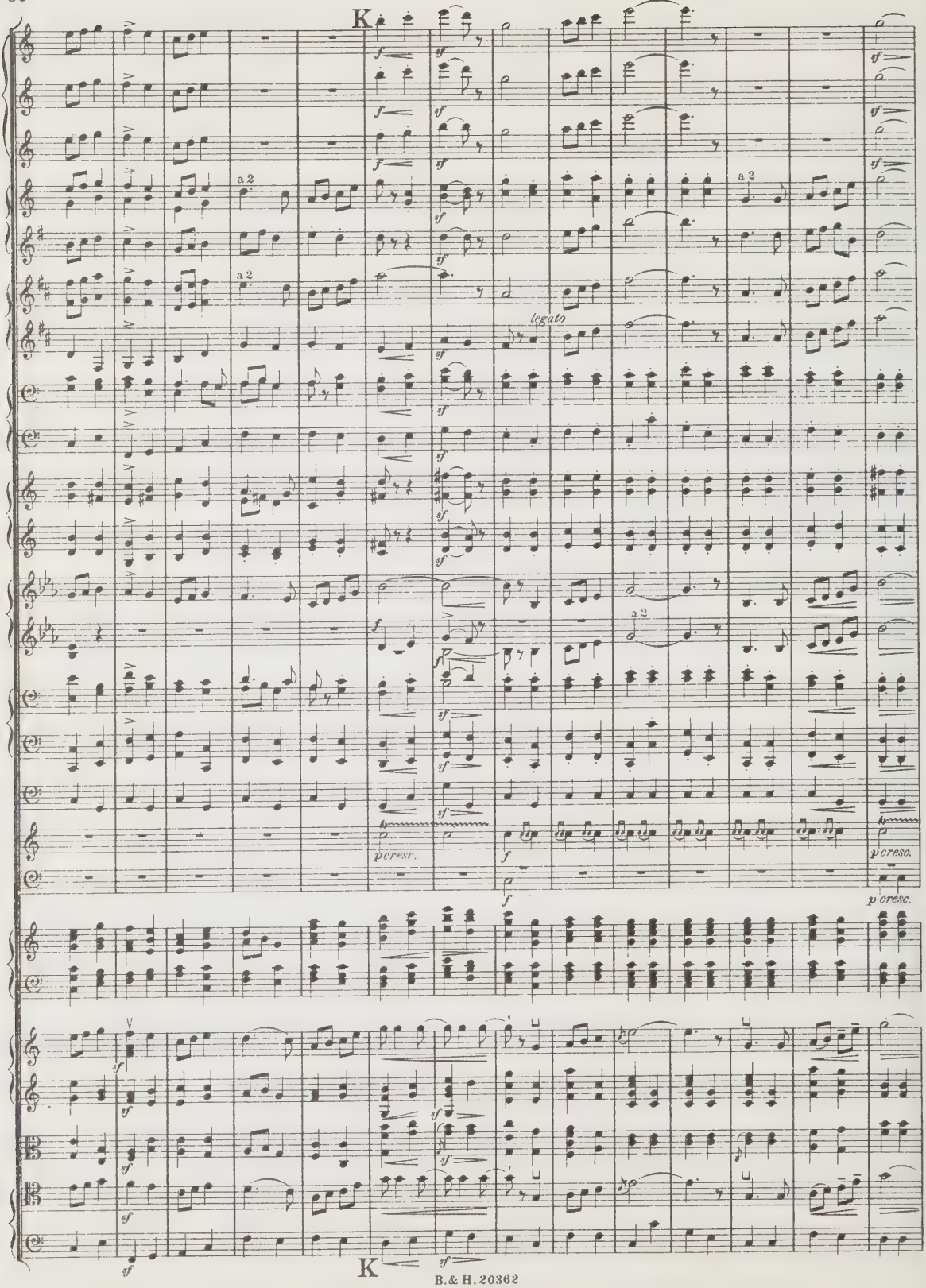

E
a 2
a 2
fff glisses.
E

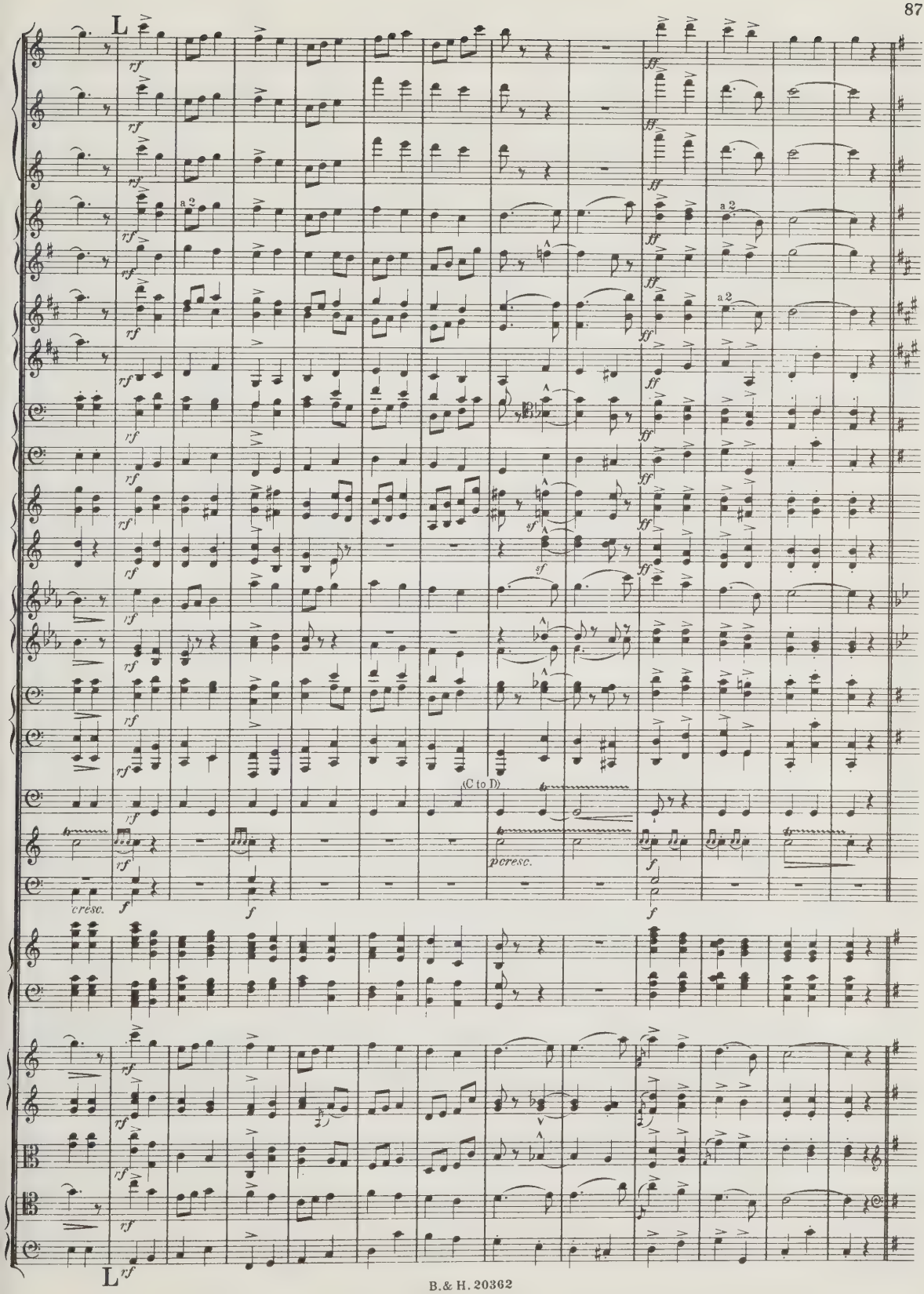

(Flauto.)
F
a 2
dim.
(D to C)
unis.
pizz.
arco
F

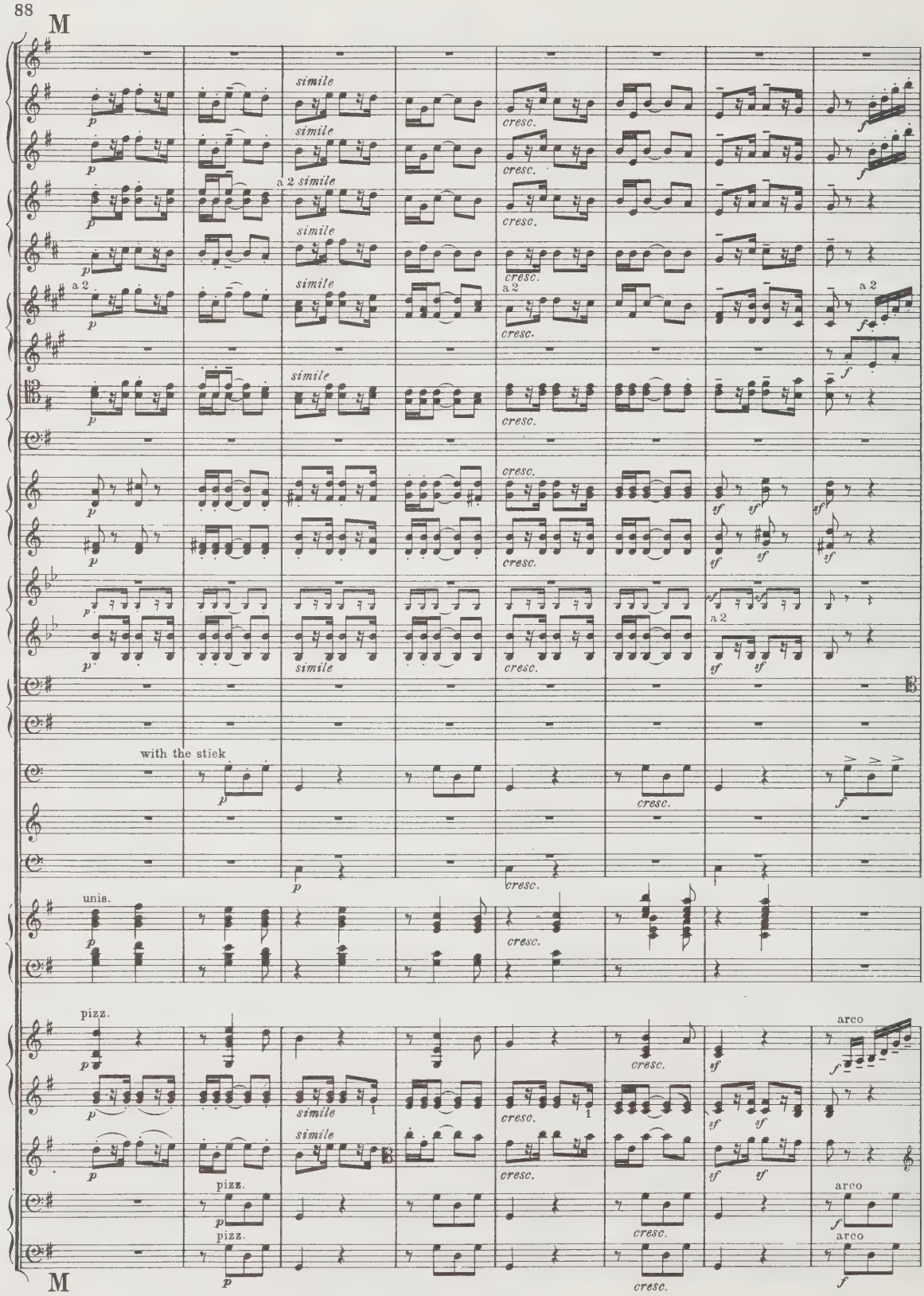

G Nobilmente.
H
legato
a 2
molto
staccato
Nobilmente. (L'istesso tempo.)
sul G
arco
simile
G Nobilmente.
H

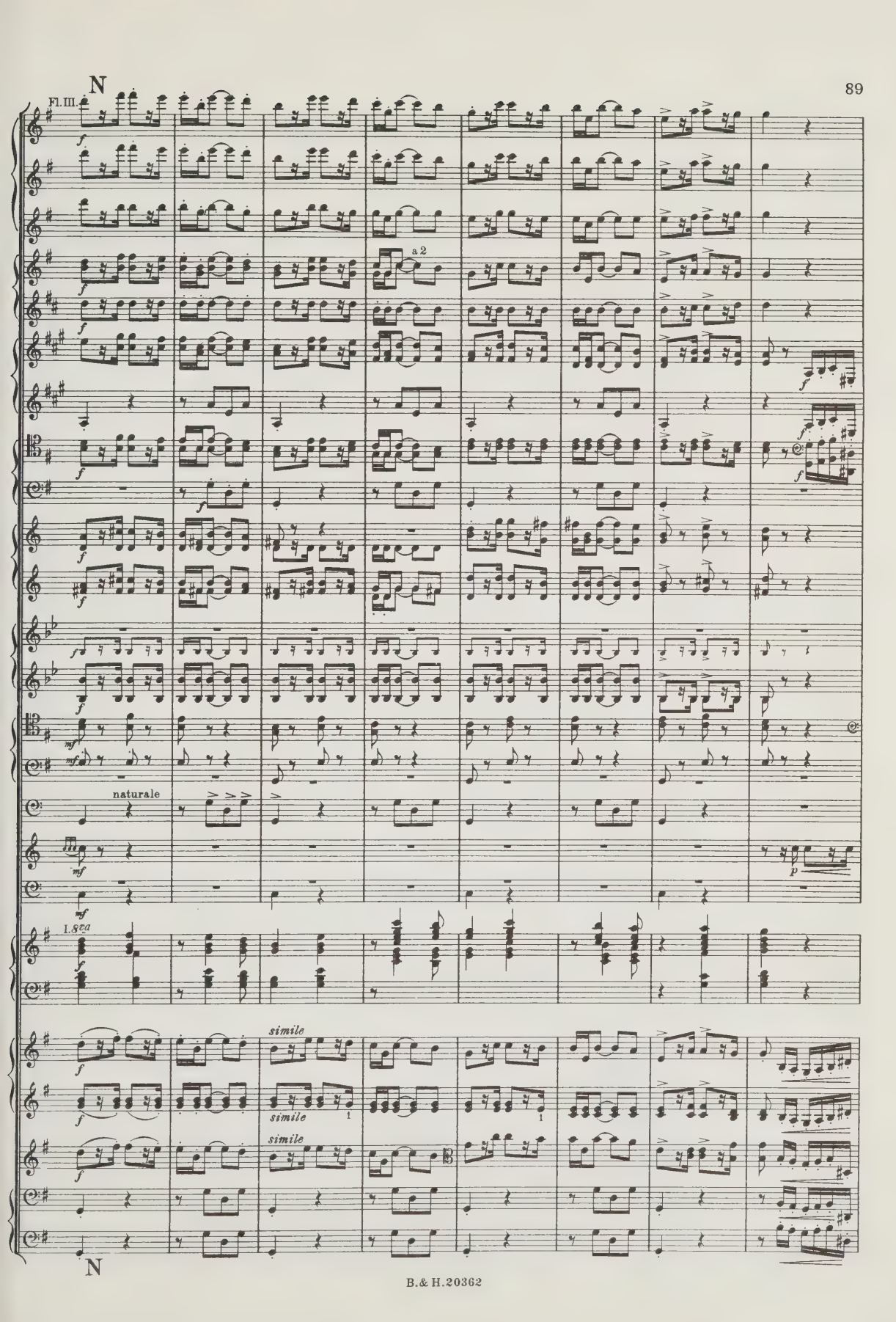

f
p
cresc.
sf
ten.
simile

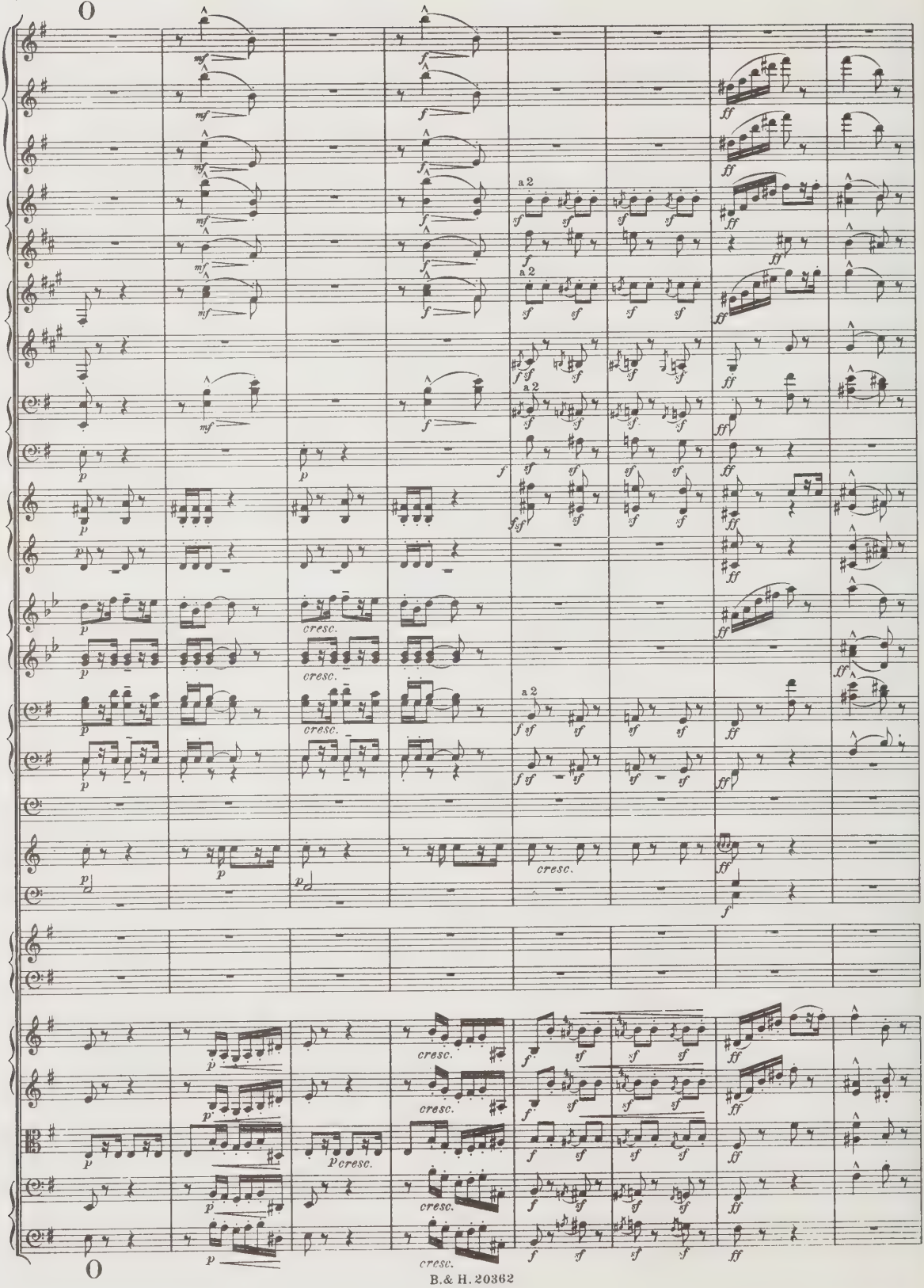

J
a 2
simile
perese.
II. Sea bassa

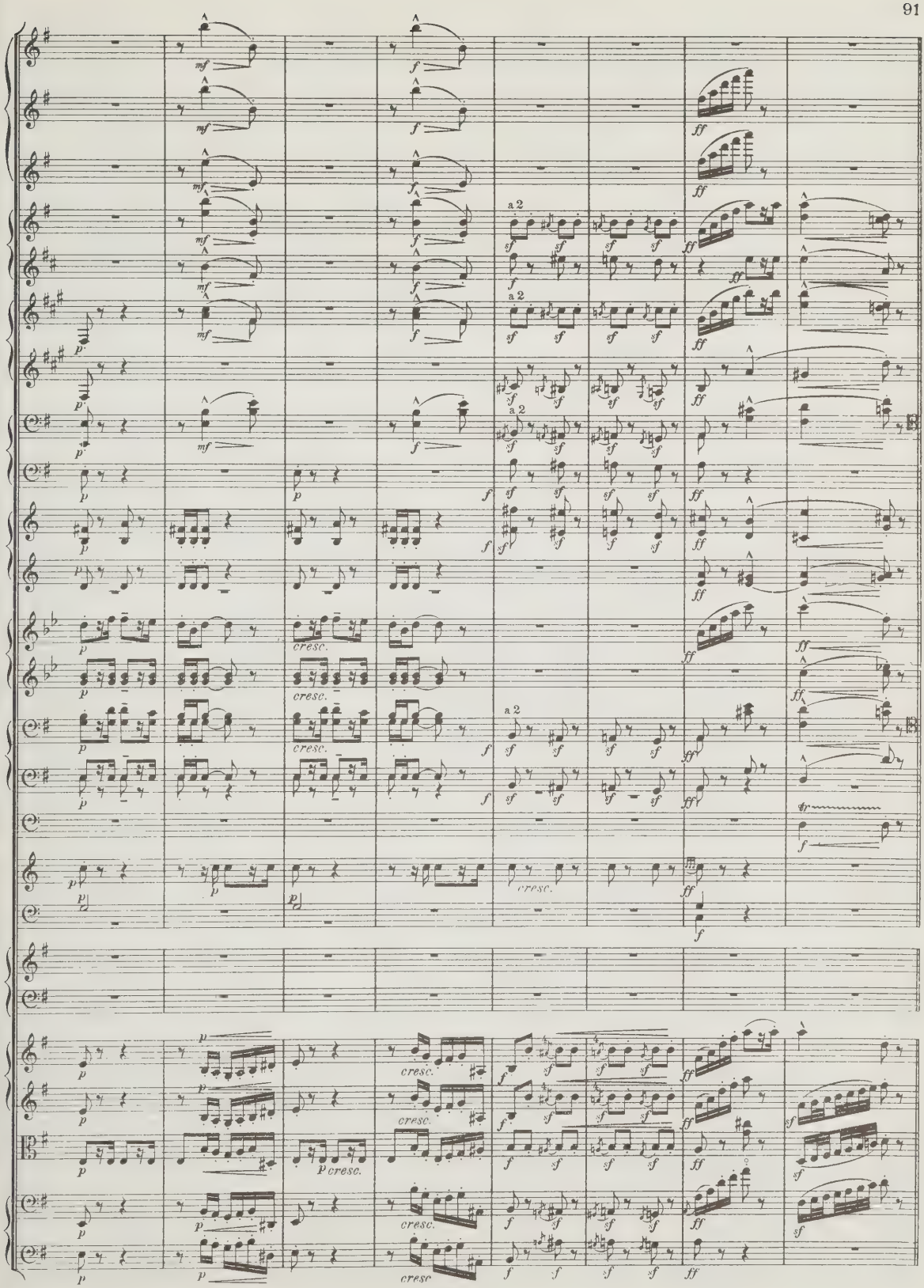

K
a 2
a 2
a 2
legato
a 2
p cresc.
p cresc.
K

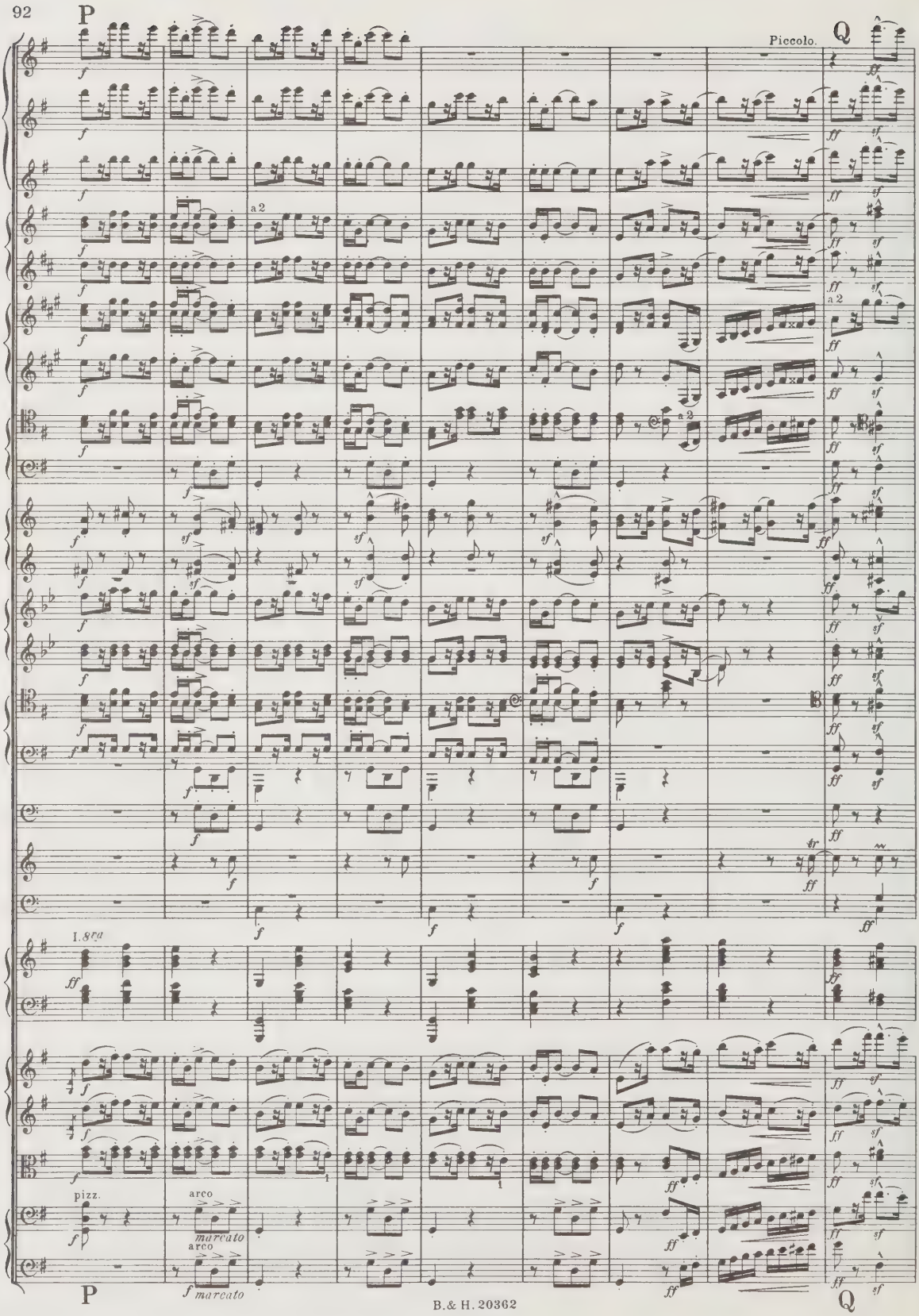

L
a 2
a 2
a 2
(C to D)
cresc.
pcresc.
L

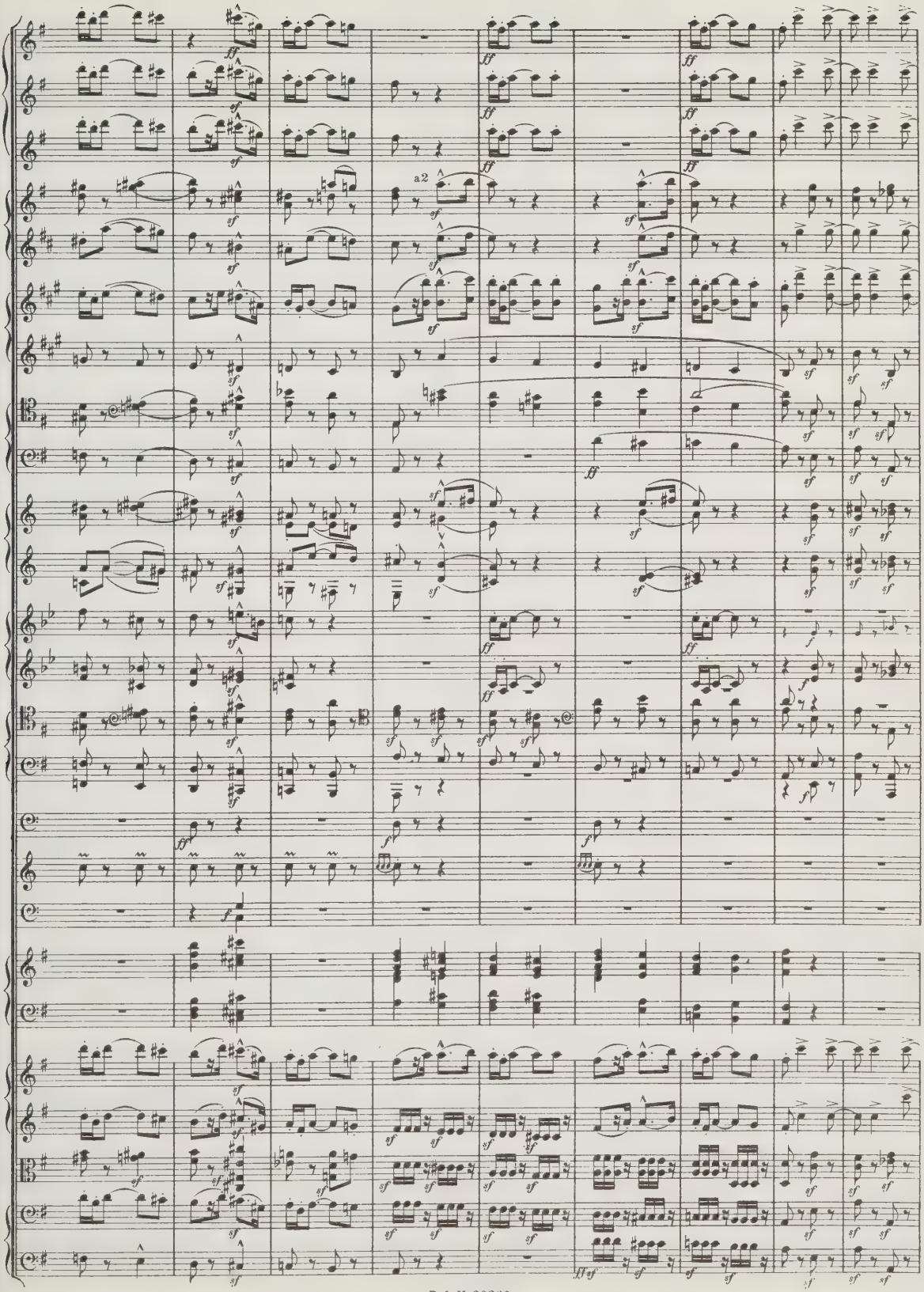

M
simile
cresc.
a 2
with the stick
unis.
pizz.
arco
M

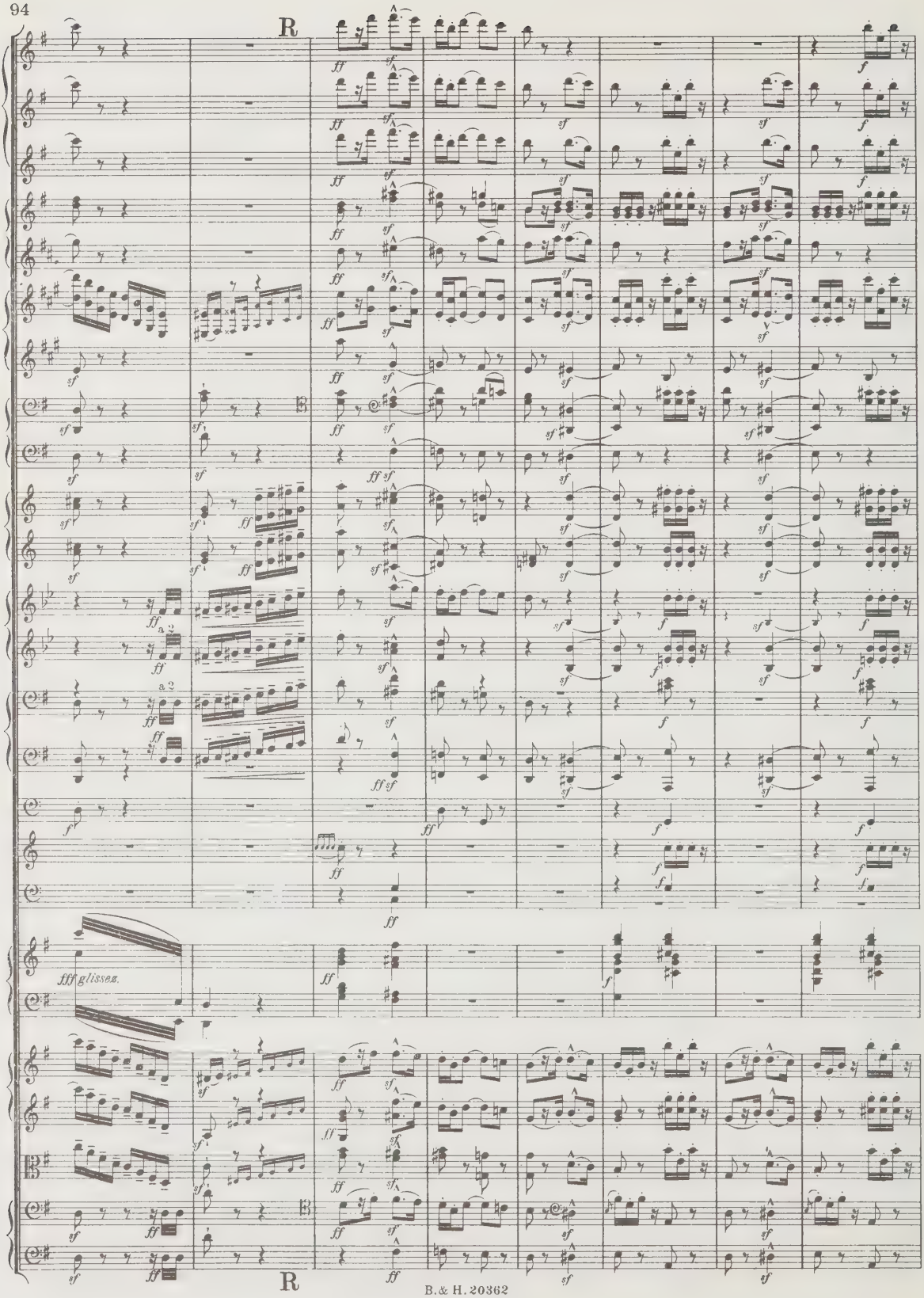

N
Fl. III.
a 2
naturale
I. 8va
simile
simile
simile
N

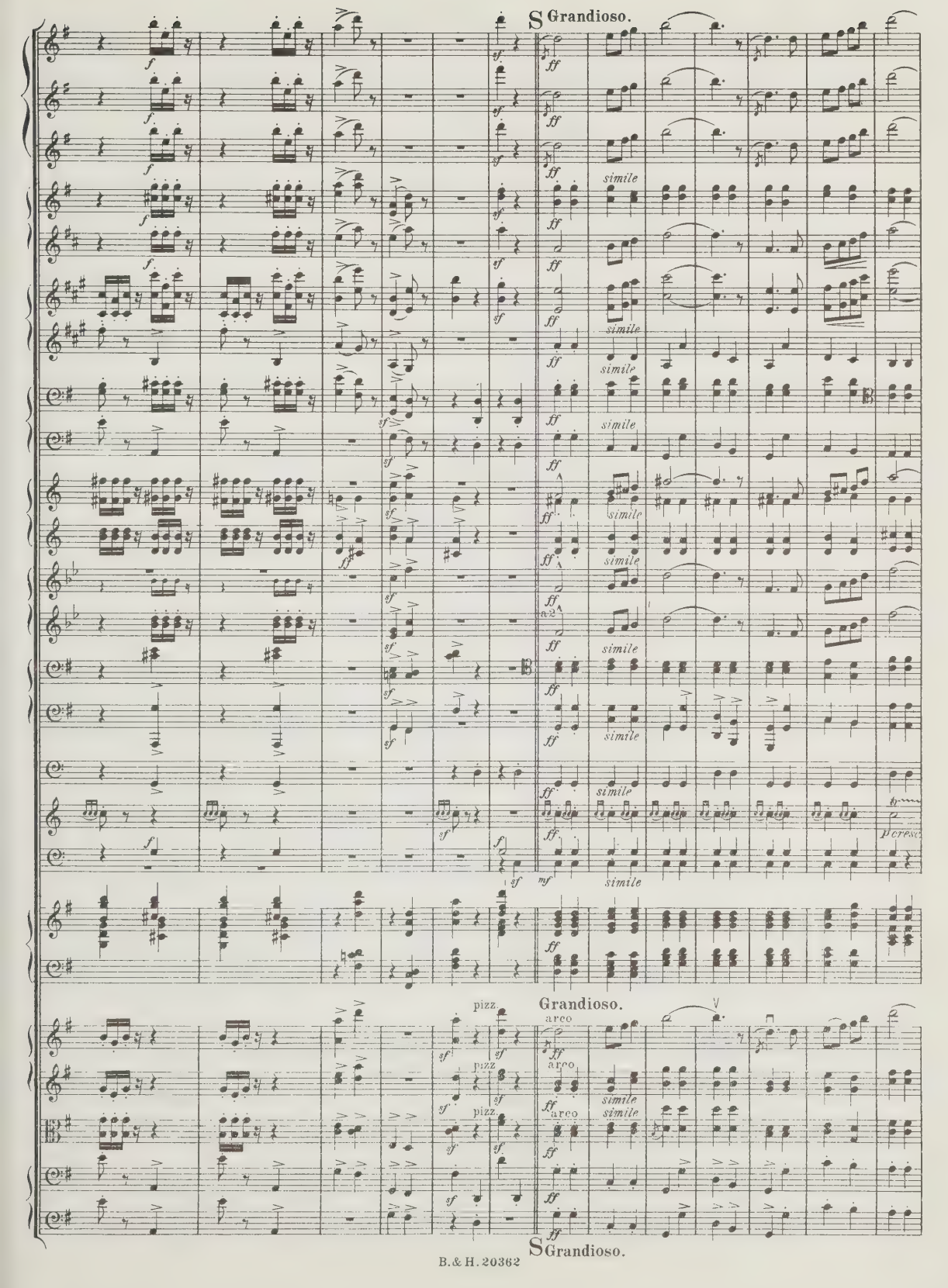

a 2
cresc.

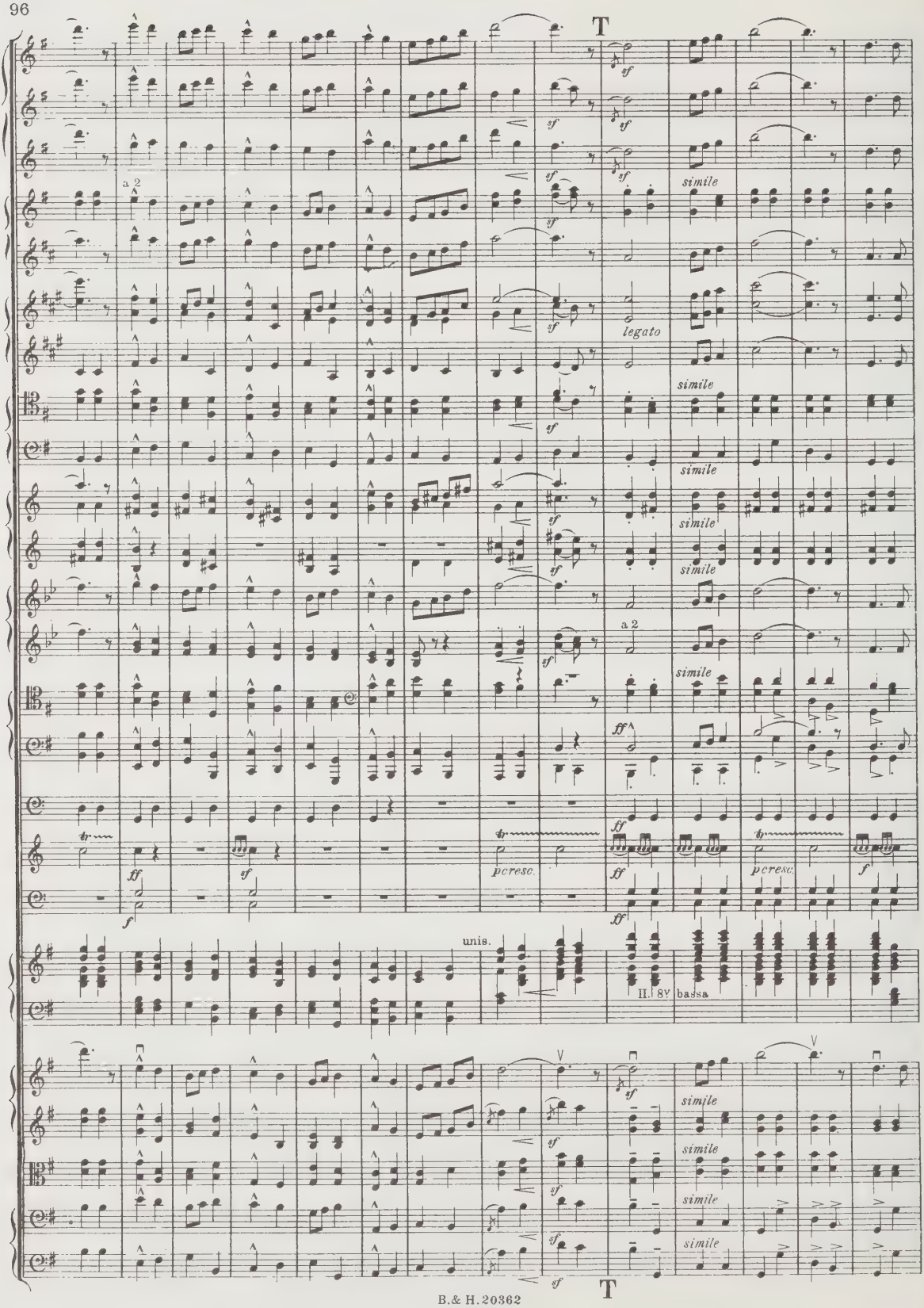

a 2
a 2
a 2
a 2
cresc.
cresc.
cresc.
cresc.
cresc.
p cresc.
cresc.
cresc.
cresc.

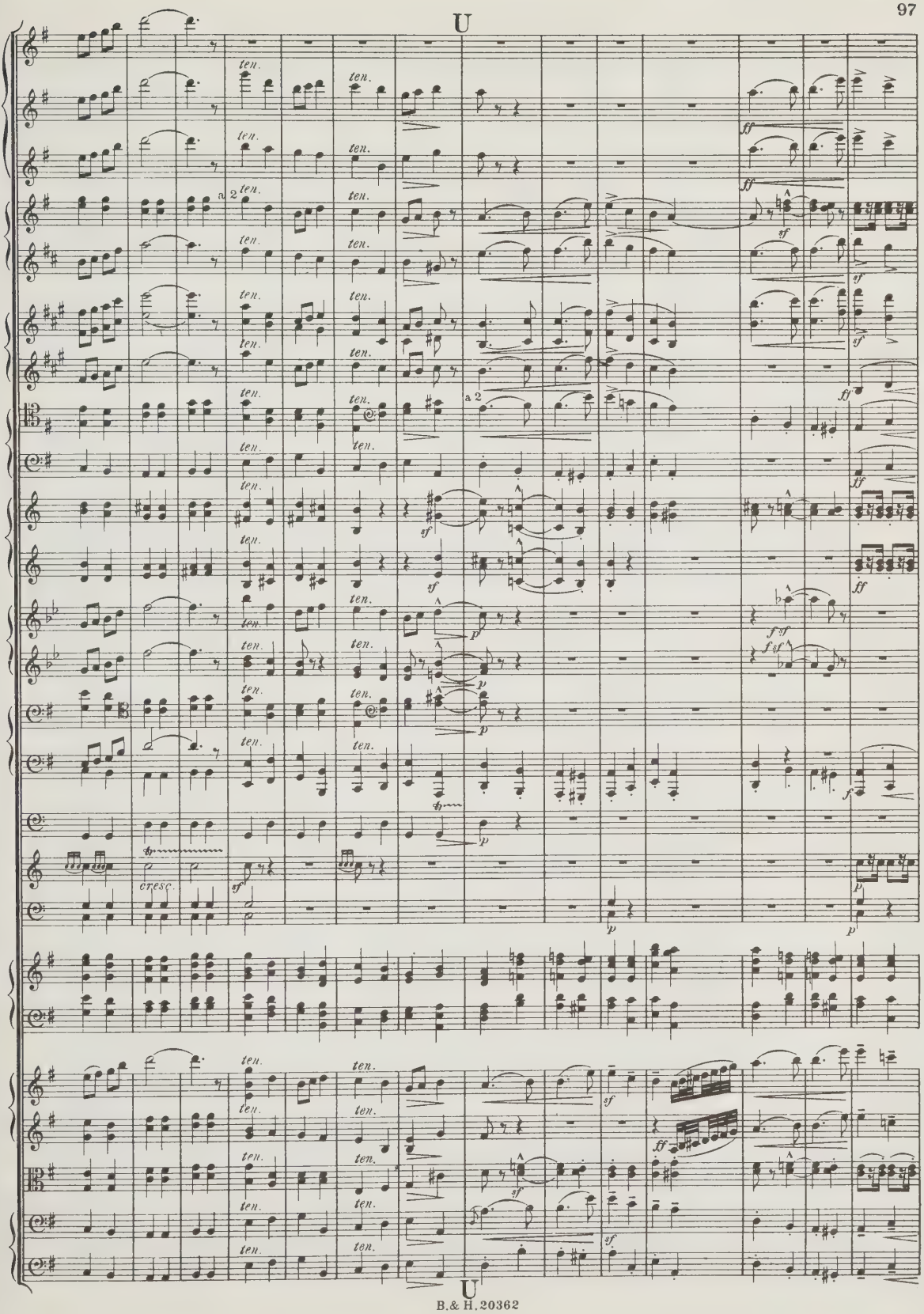

P
Piccolo.
Q
a 2
a 2
a 2
I. 8va
pizz.
arco
marcato
arco
marcato
P
Q

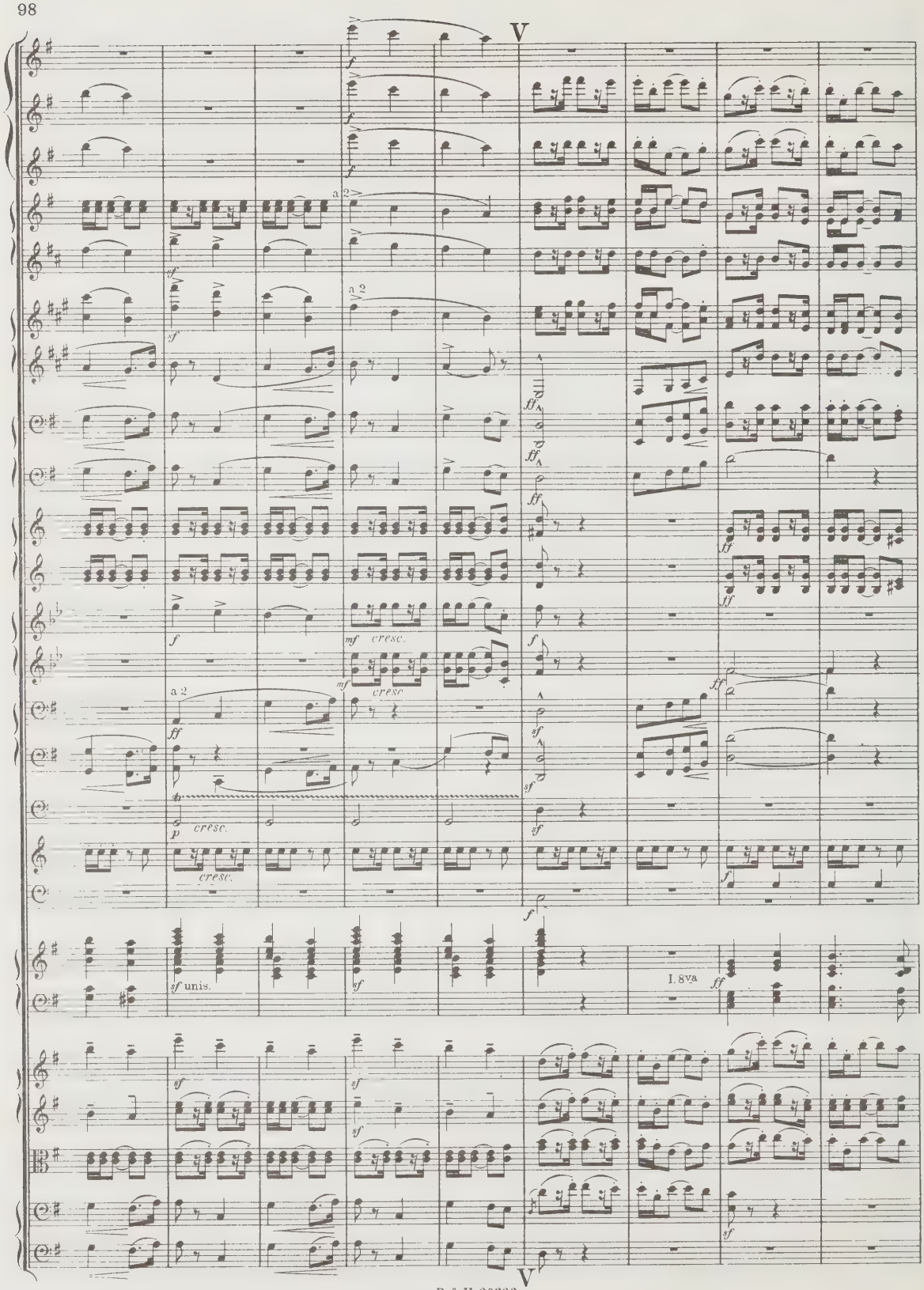

a2

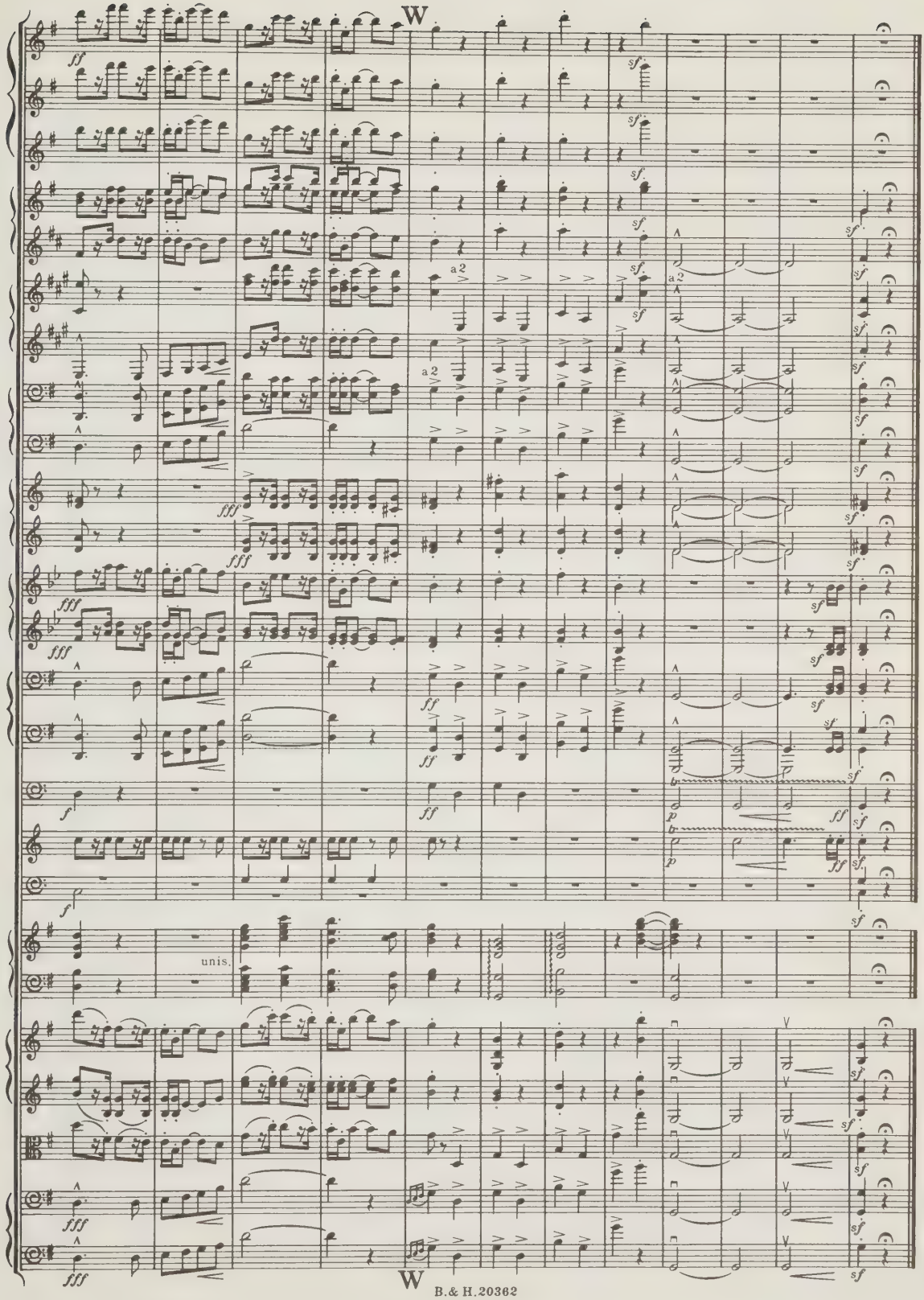

R
a 2
a 2
fff glissez.
R


S Grandioso.
simile
a2
pizz.
arco
Grandioso.
S Grandioso.


T
a 2
simile
legato
simile
simile
simile
simile
a 2
simile
ff
ff
ff
ff
f
ff
f
peresc.
peresc.
f
unis.
II. 8v
bassa
simile
simile
simile
simile
T


U
ten.
a 2
cresc.
U


V
a 2
a 2
cresc.
cresc.
a 2
cresc.
cresc.
sf unis.
I. 8va
V


W
a 2
a 2
unis.
W

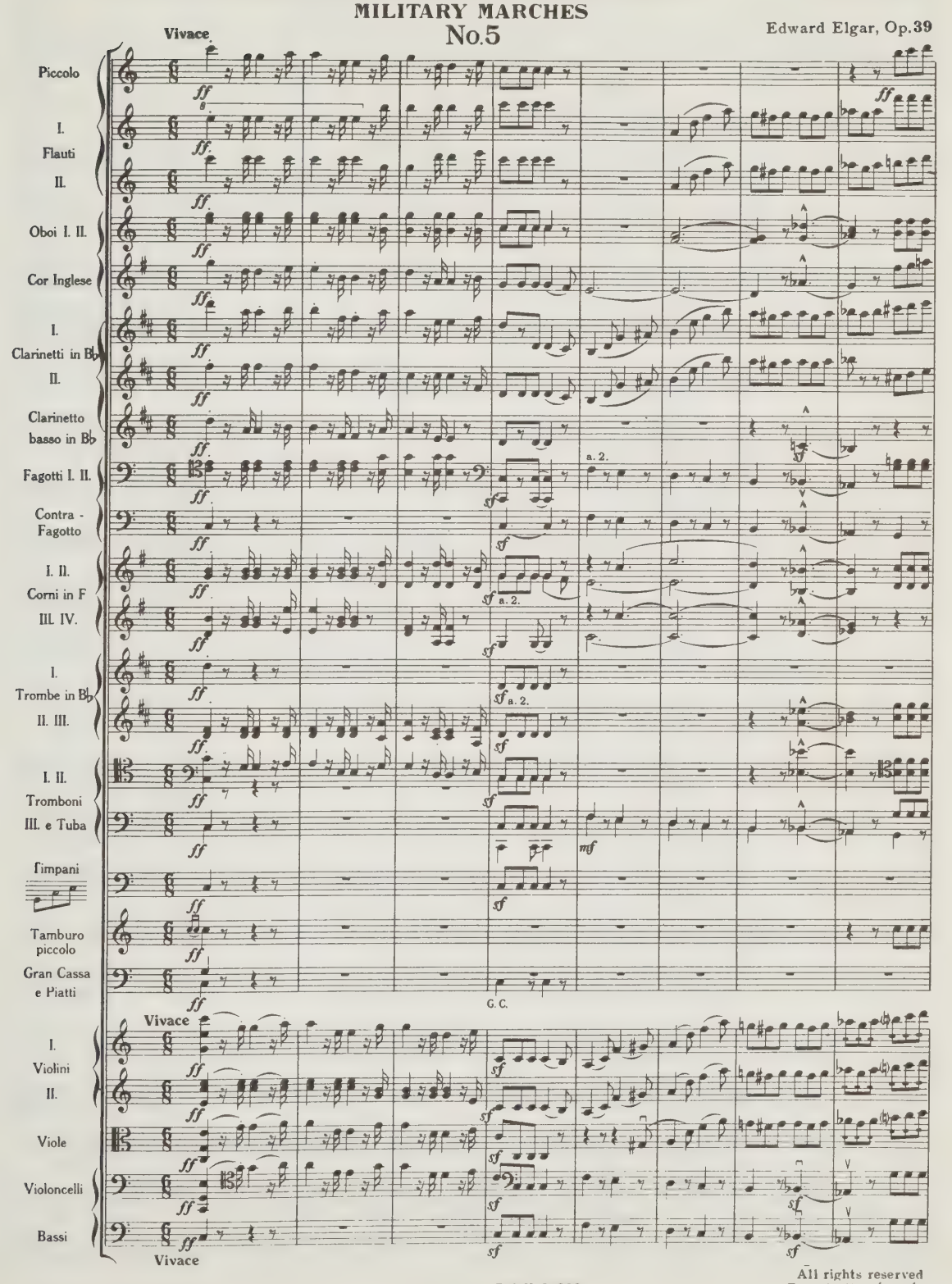
To my friend Dr. Percy C. Hull, Hereford

# POMP AND CIRCUMSTANCE

## MILITARY MARCHES

## No. 5

Edward Elgar, Op. 39

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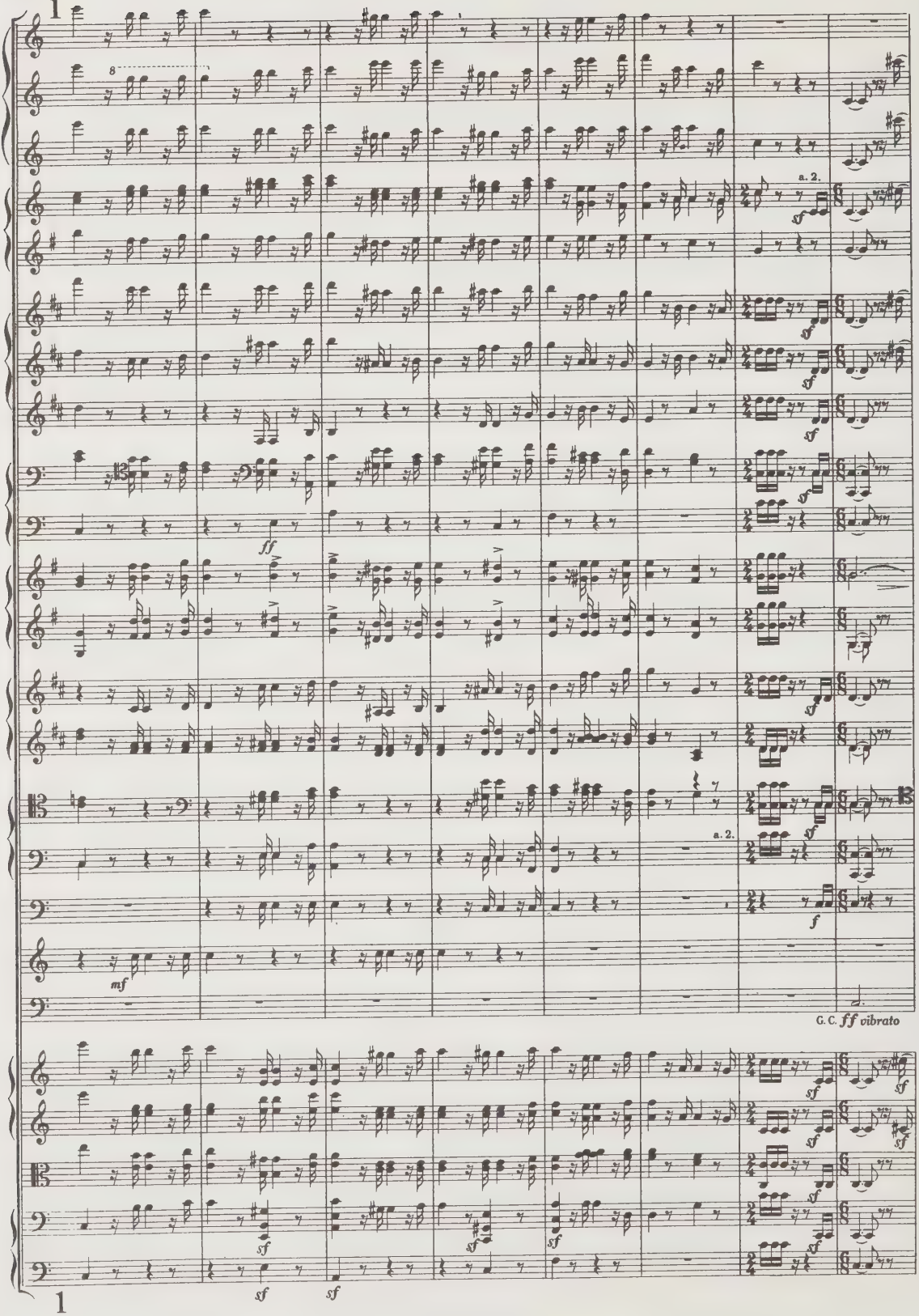
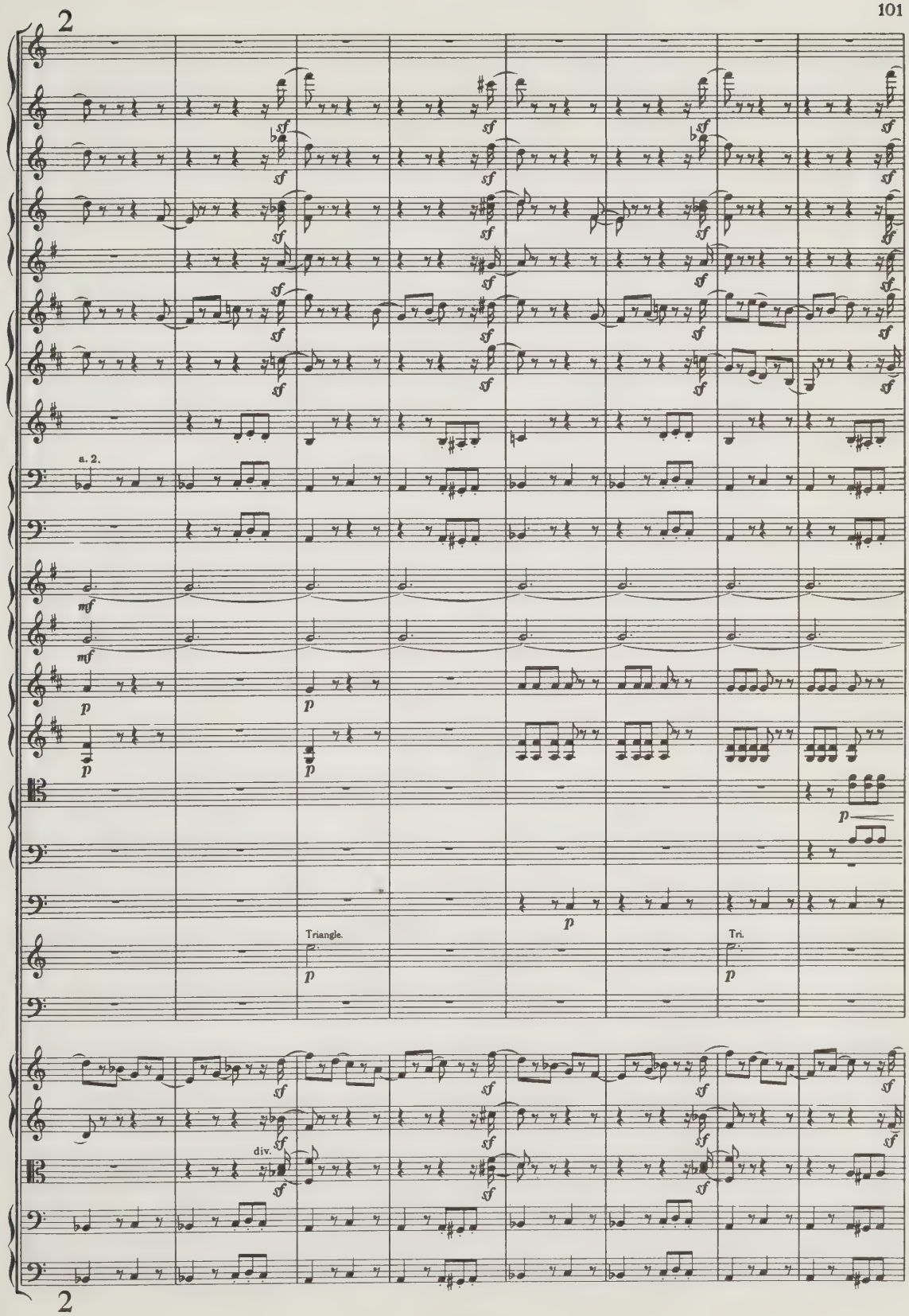
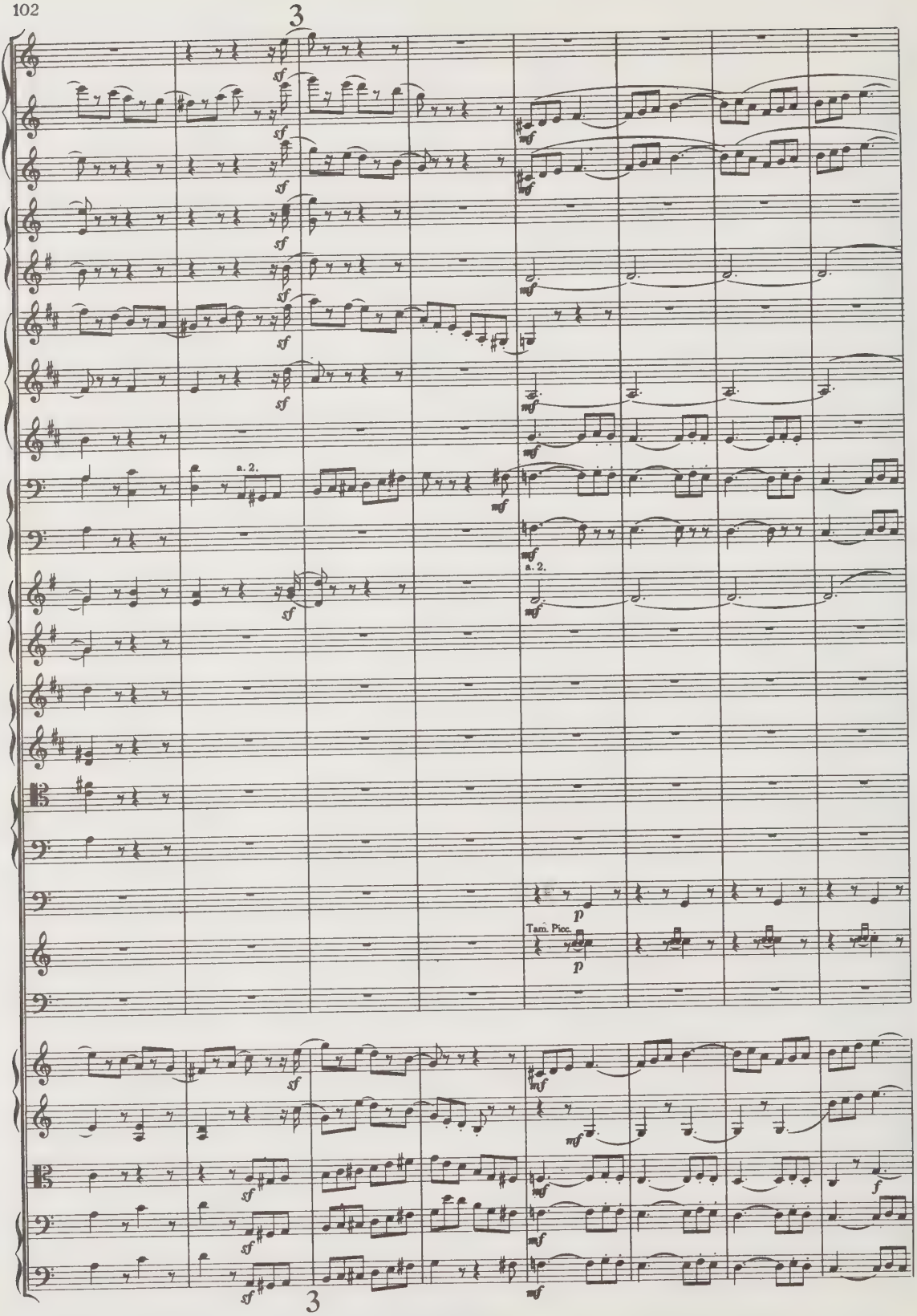
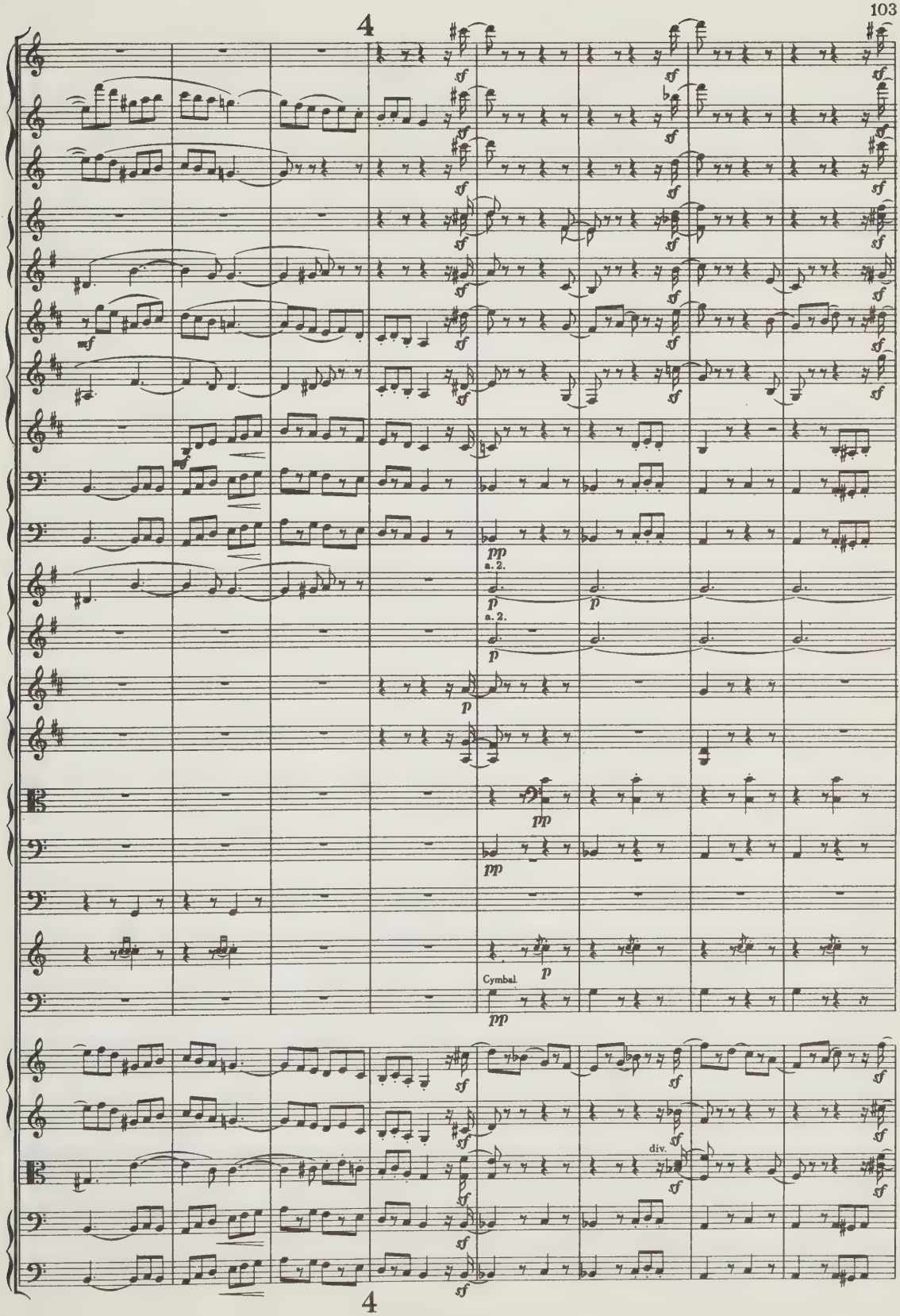
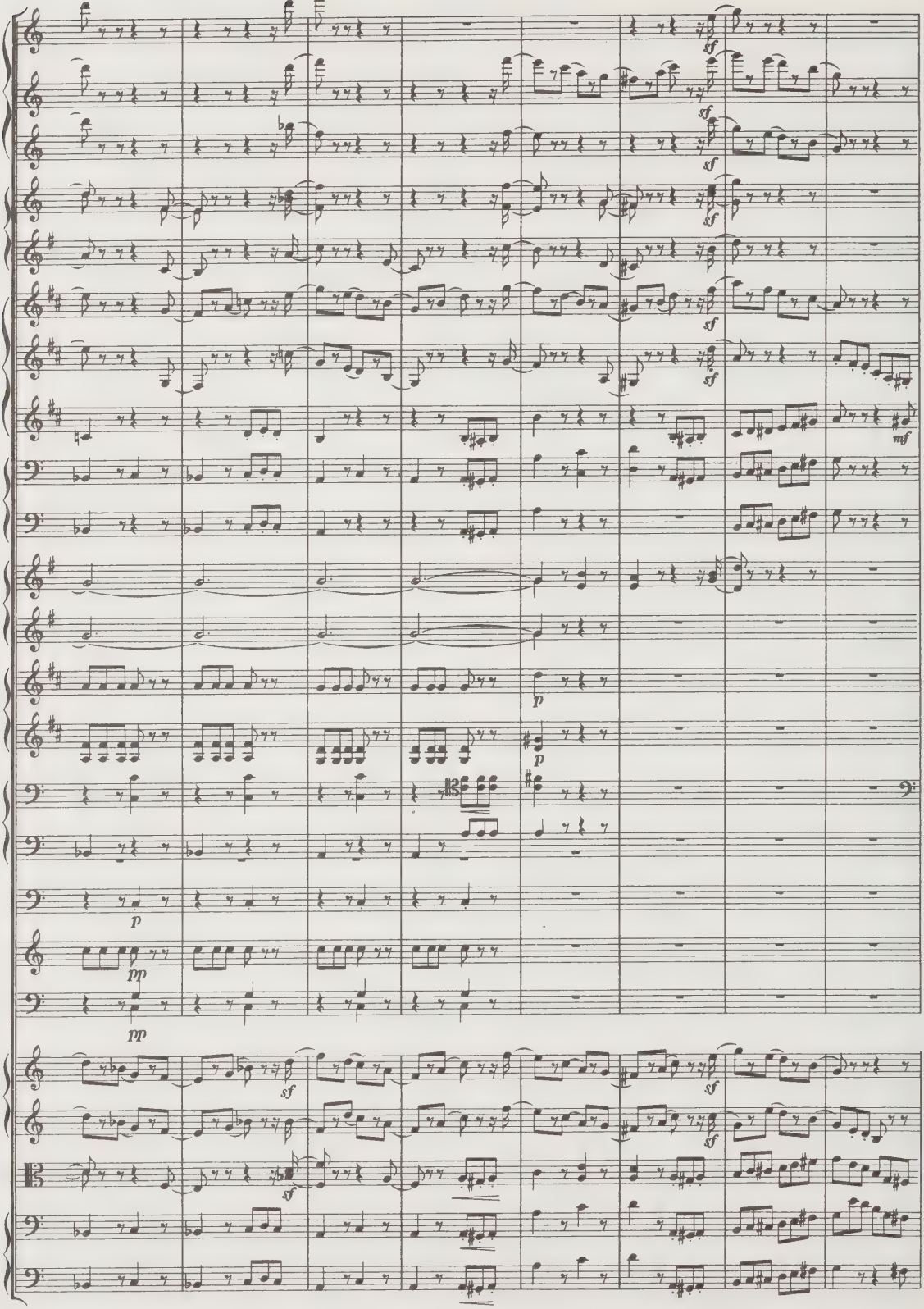
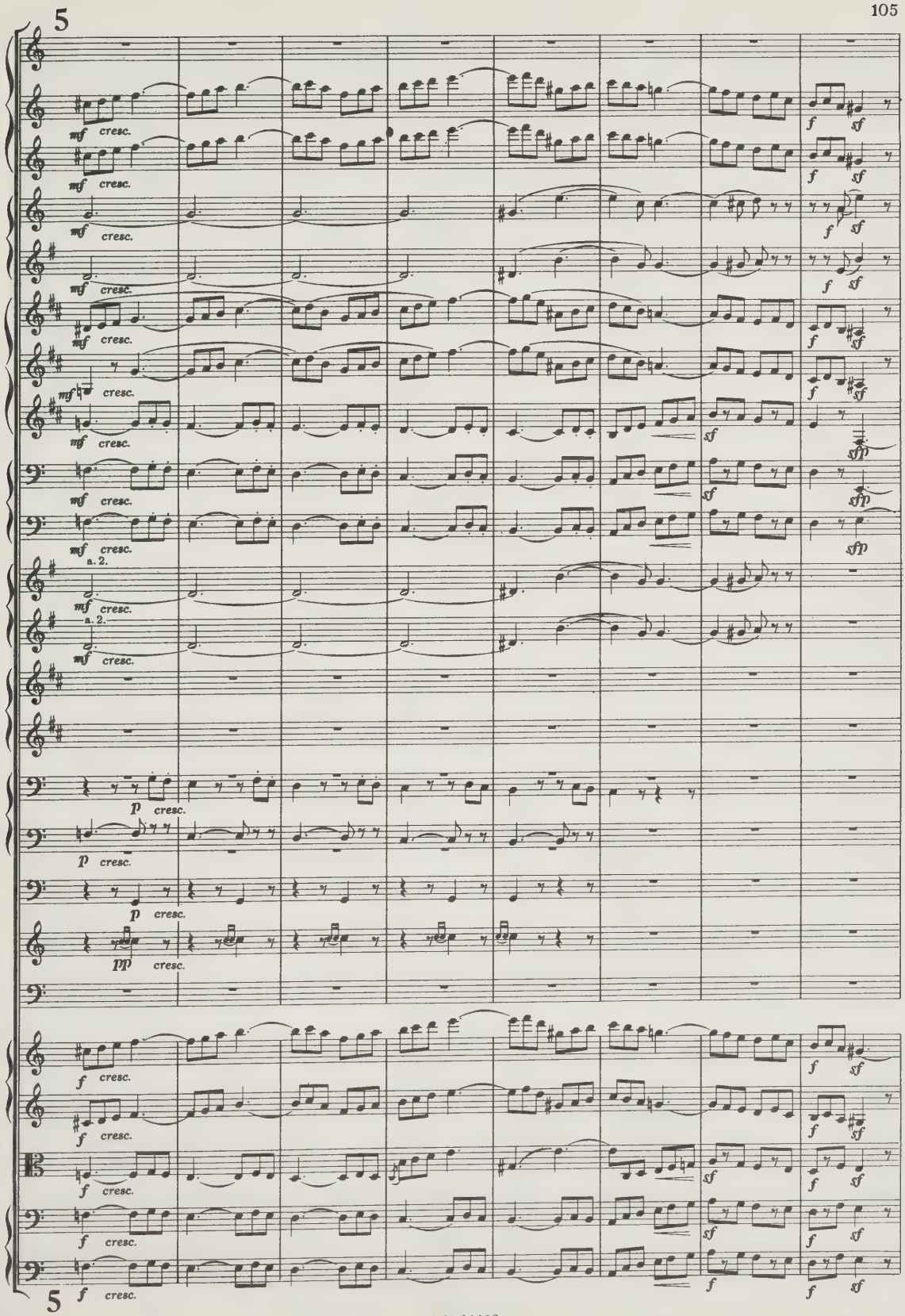

1
a. 2.
sf
ff
a. 2.
f
mf
G. C. ff vibrato
sf
1

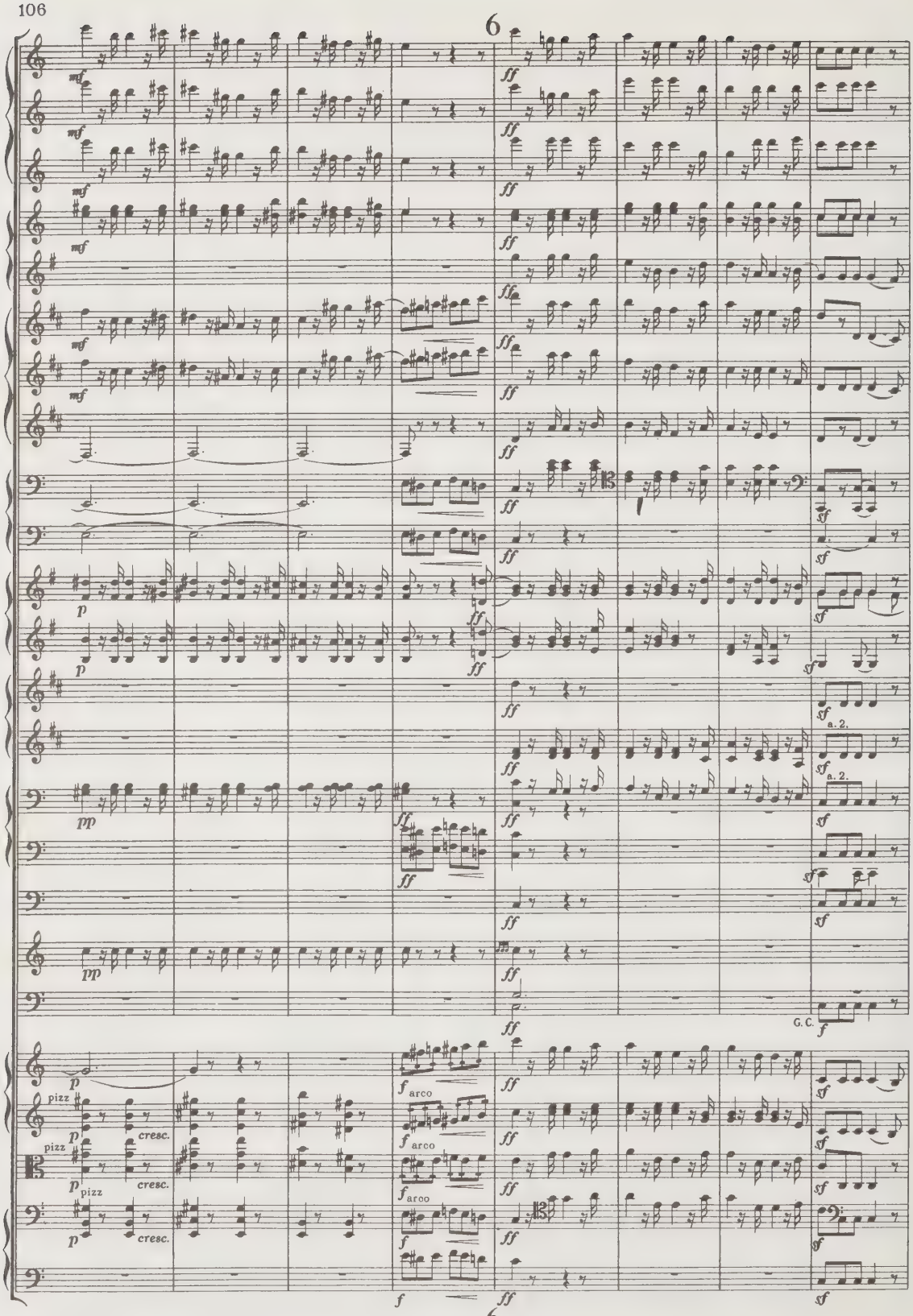

2
a. 2.
Triangle.
Tri.
div.
2

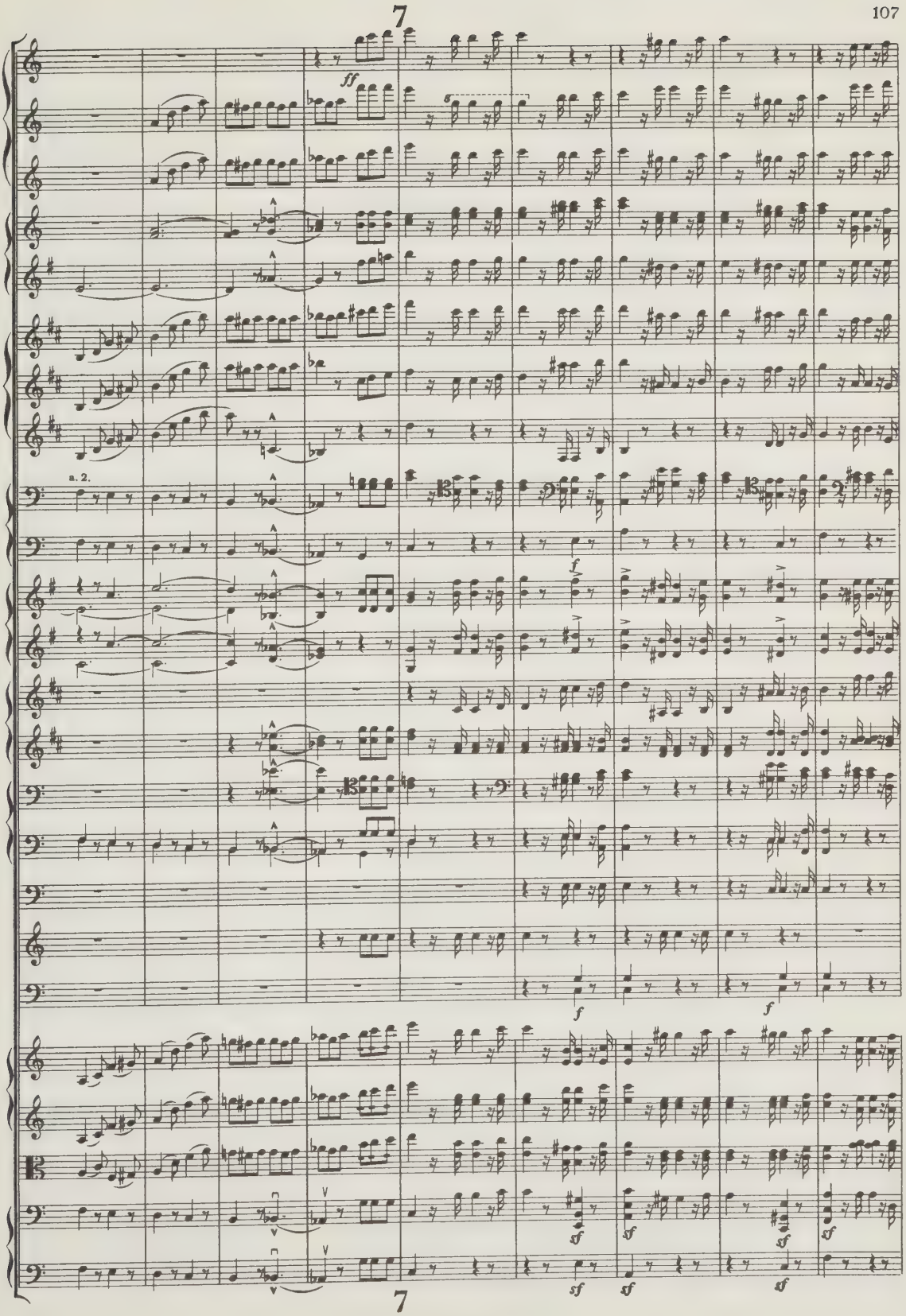

3
sf
mf
a. 2.
p
Tam. Picc.
f
3

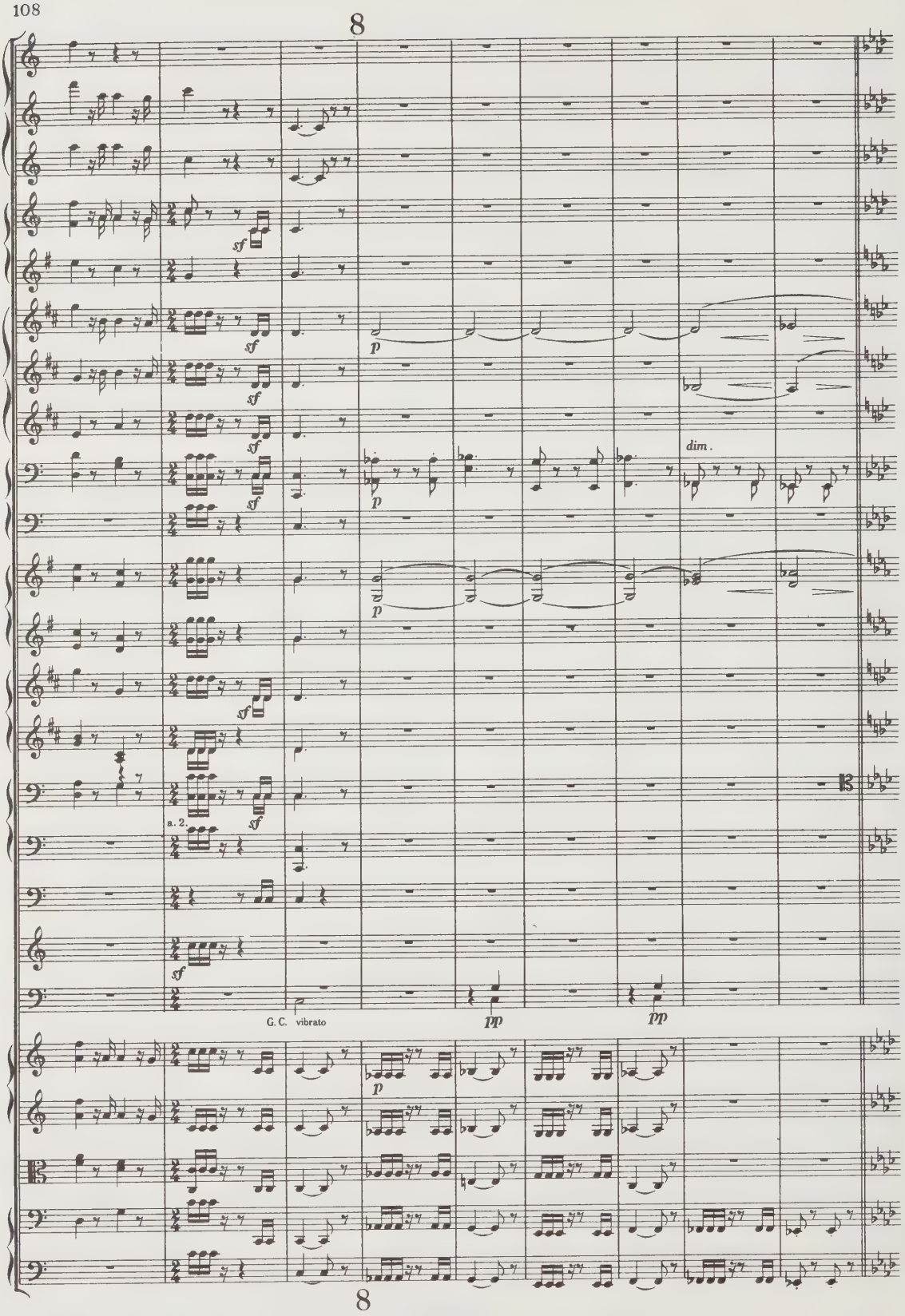

4
sf
mf
pp
a. 2.
p
Cymbal.
div.
4

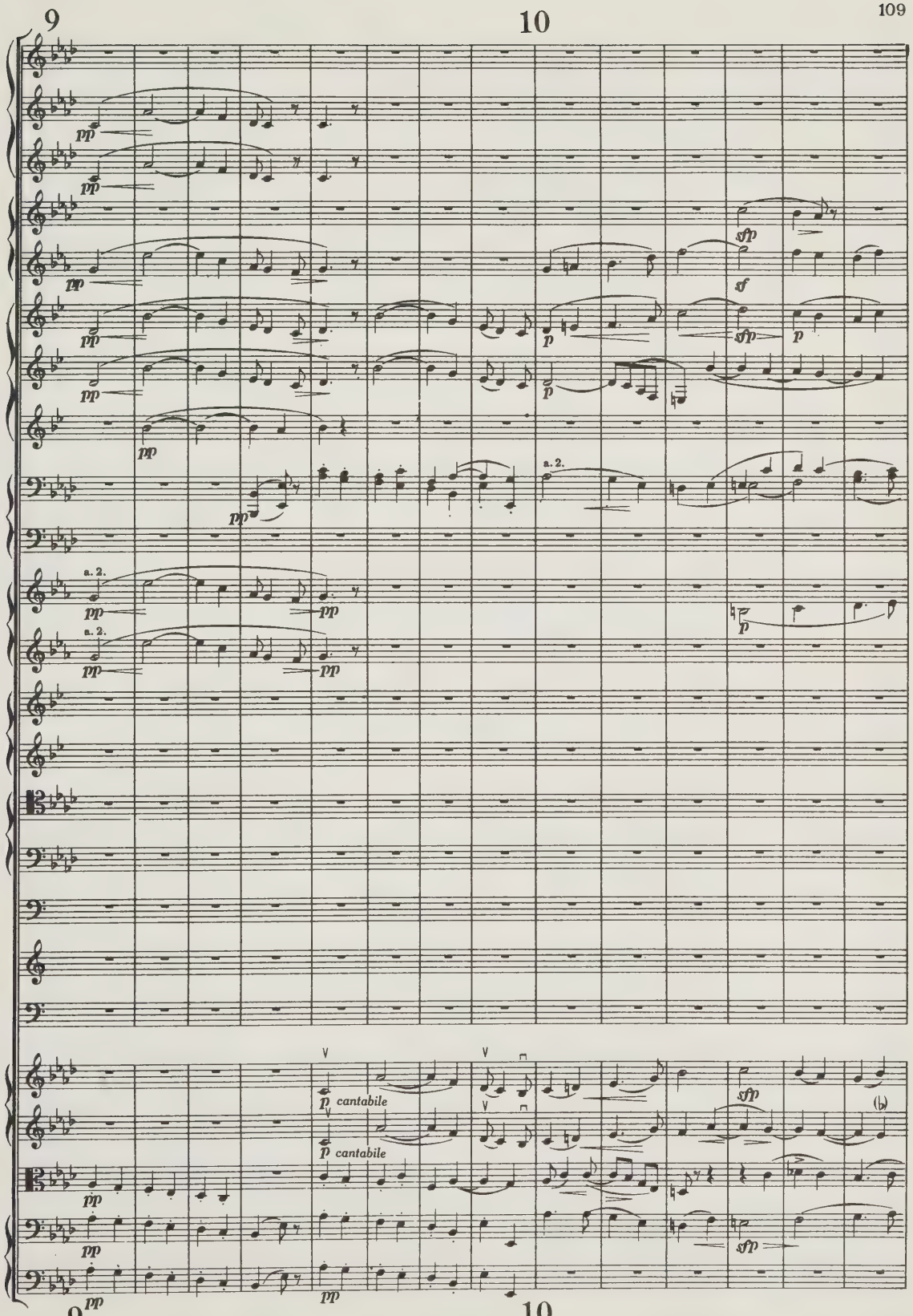

sf
sf
sf
sf
sf
sf
mf
p
p
p
pp
pp
sf
sf
sf

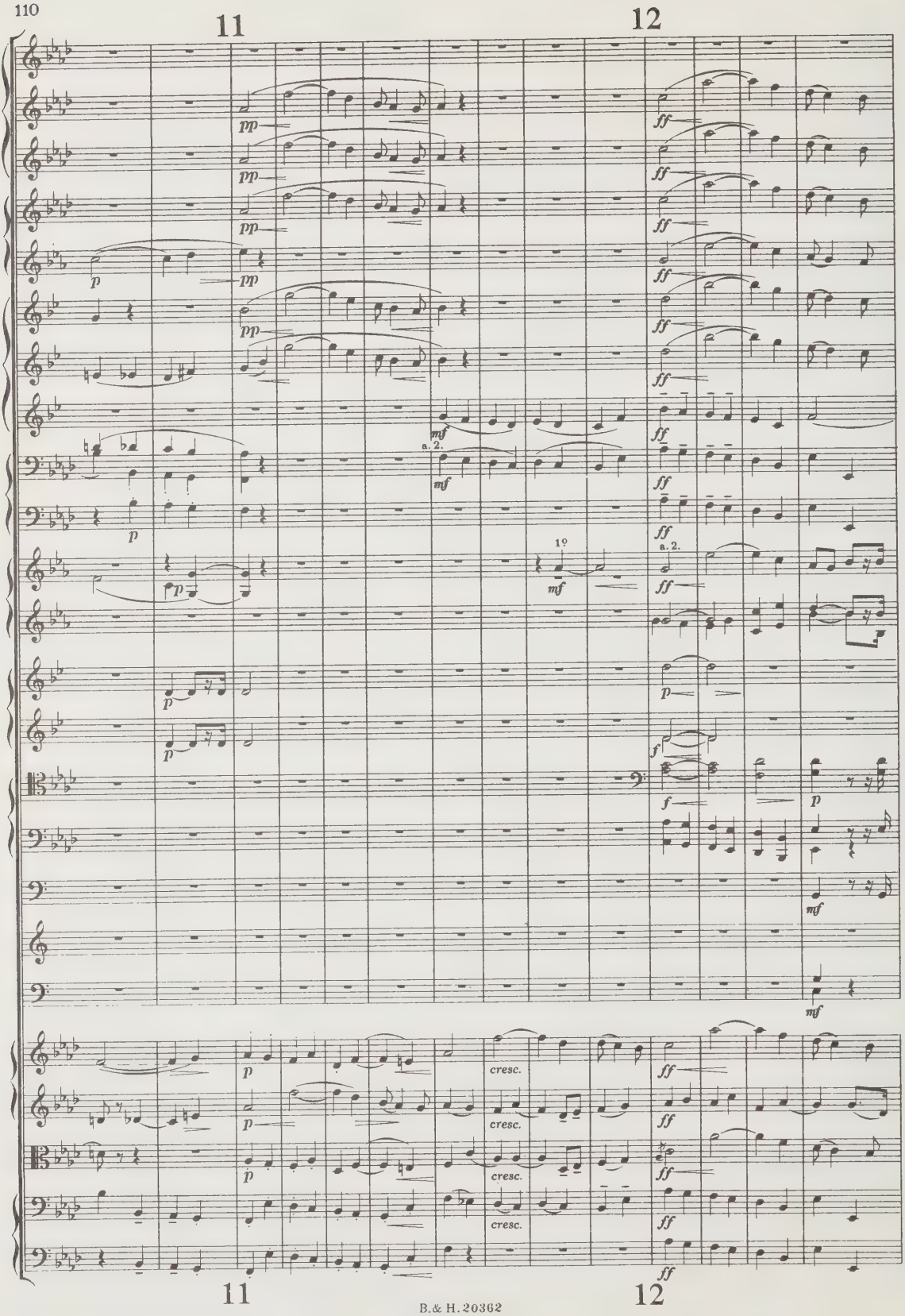

5
mf cresc.
f sf
sf
sfp
a. 2.
p cresc.
pp cresc.
f cresc.
5

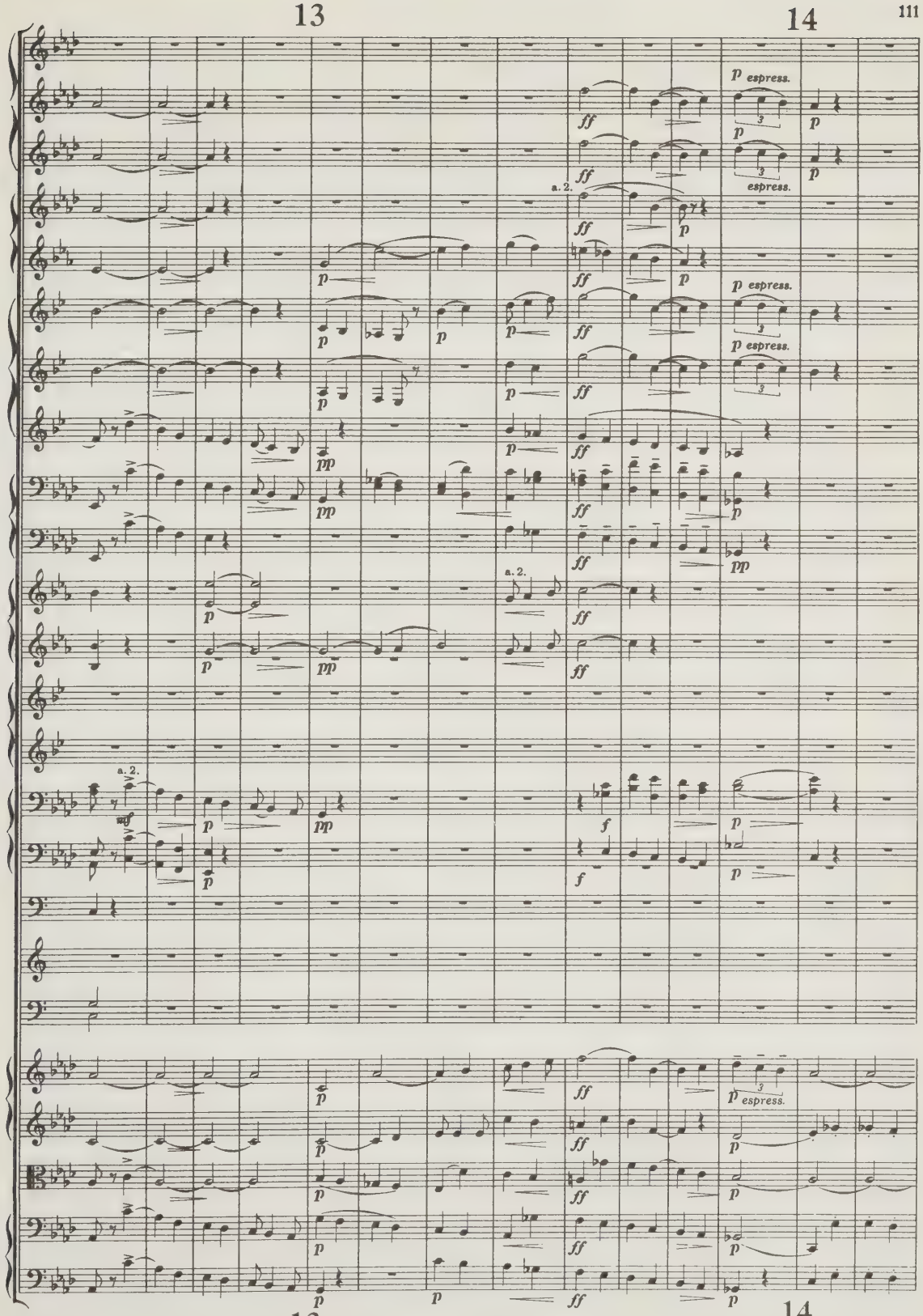

6
mf
ff
p
pp
sf
a. 2.
G.C.
f
pizz
cresc.
arco

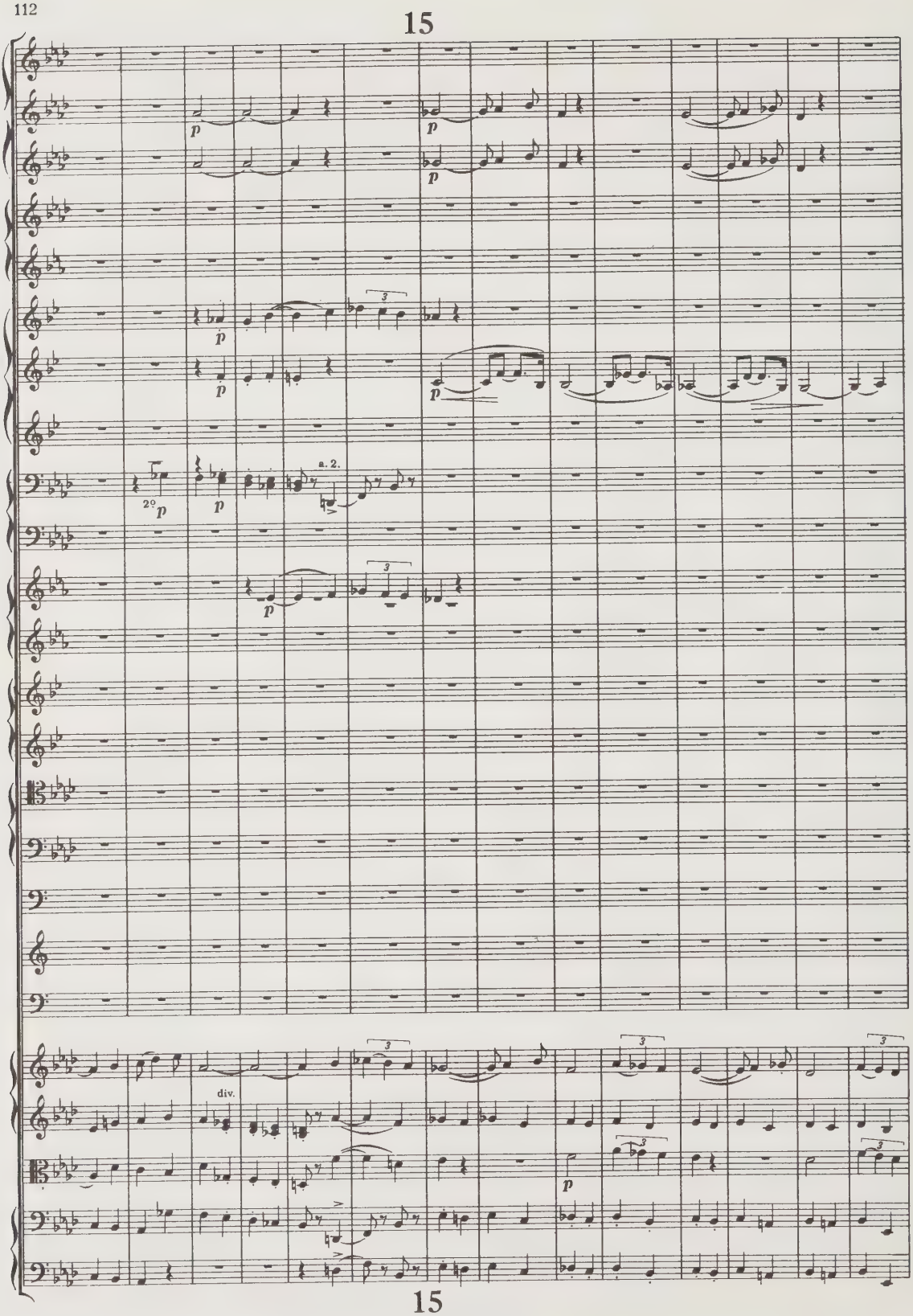

7
ff
a. 2.
f
sf
7

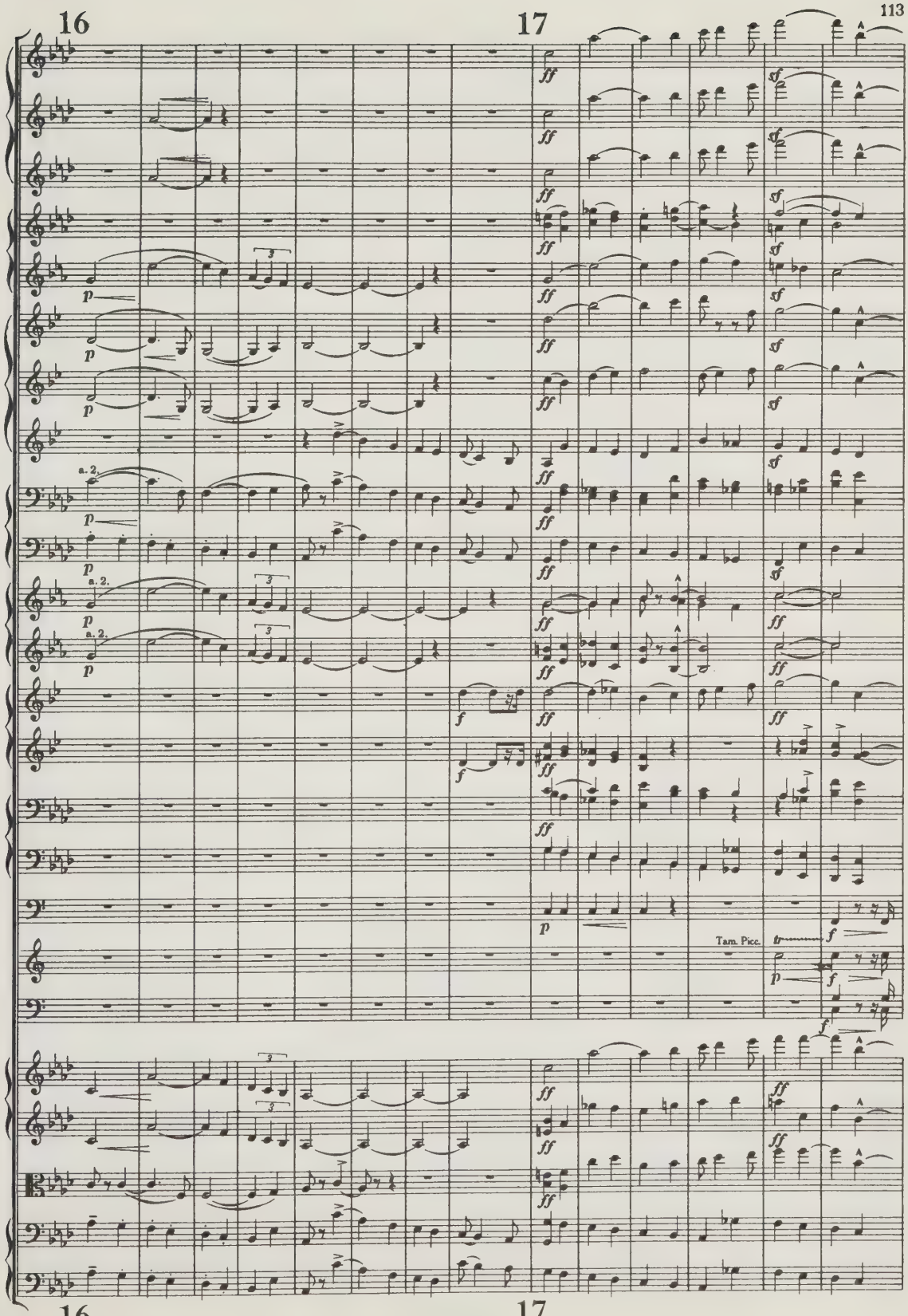

8
sf
p
dim.
a. 2.
G. C. vibrato
pp
8

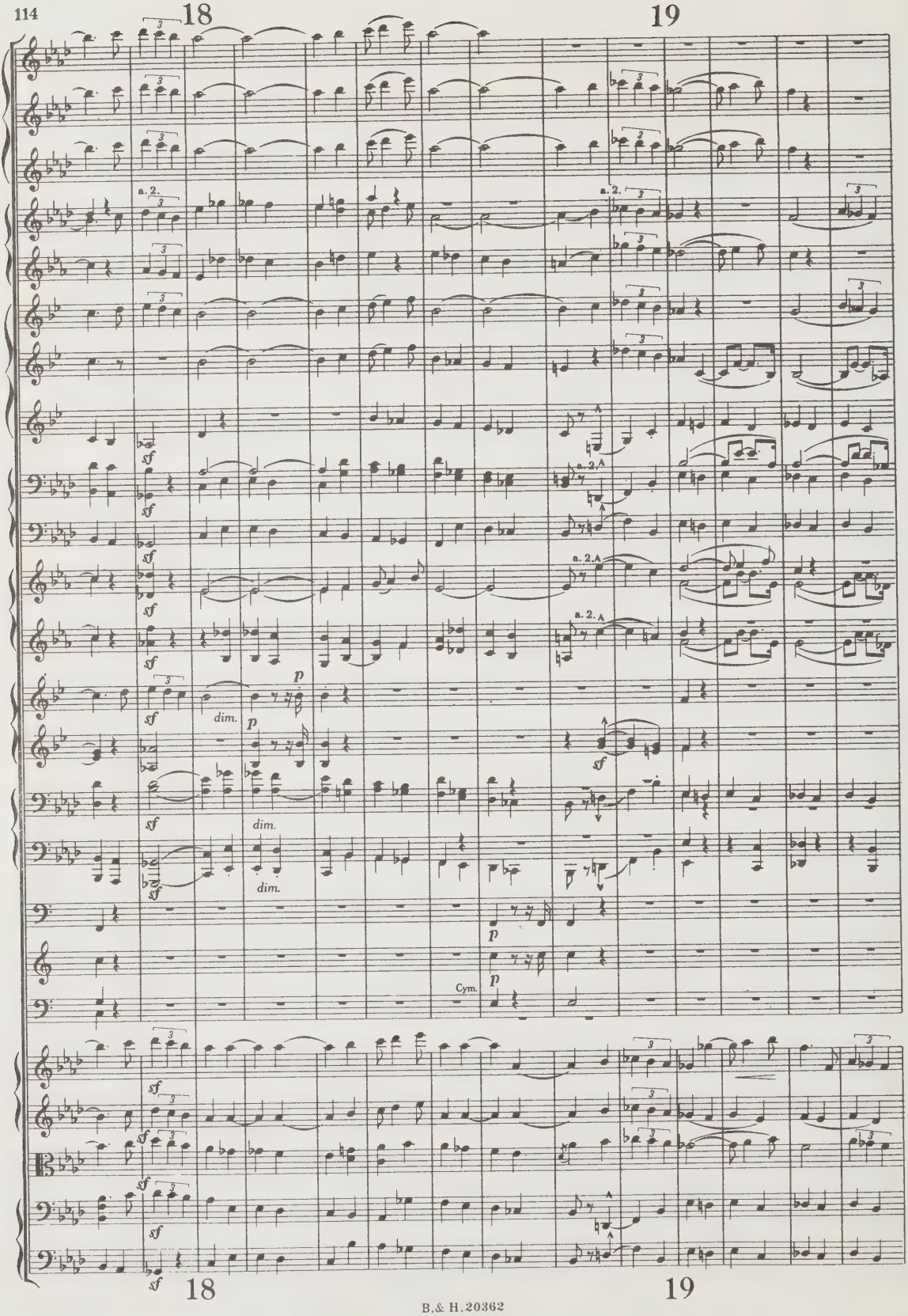

9
10
pp
sfp
sf
p
a. 2.
cantabile
9
10

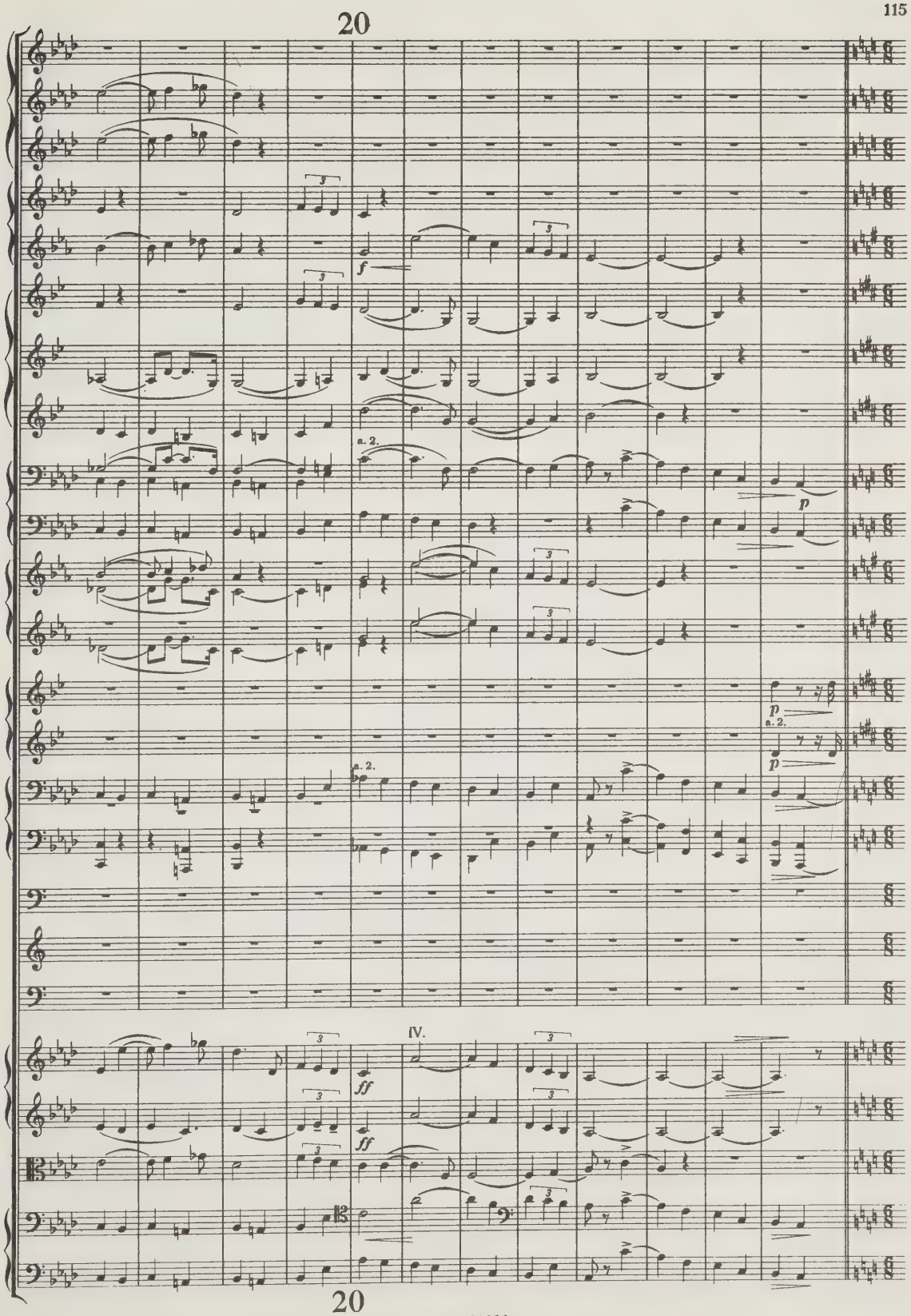

11
12
pp
p
mf
a. 2.
1º
ff
f
cresc.

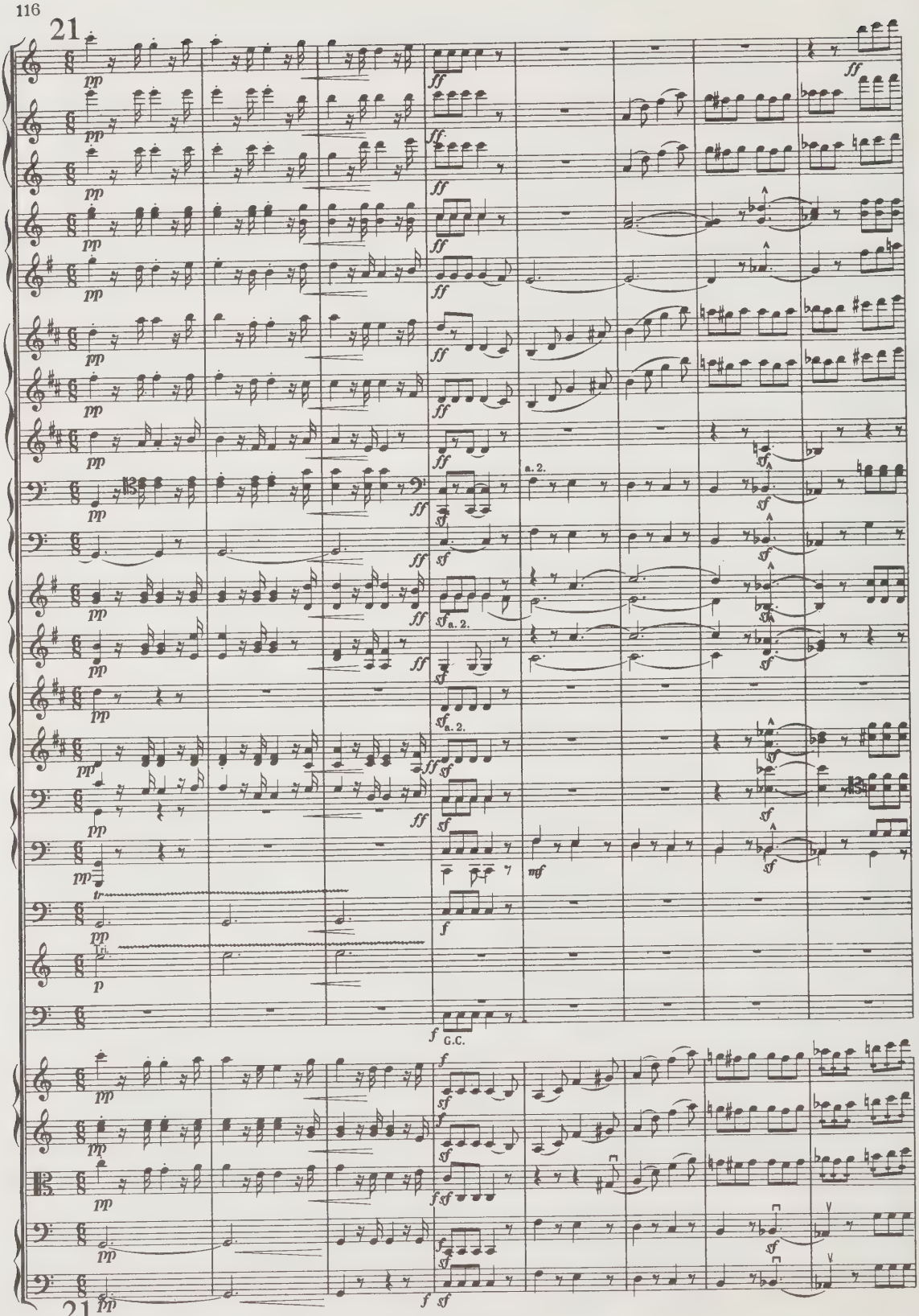

13
14
p espress.
espress.
a. 2.
ff
p
pp
f
mf
13
14

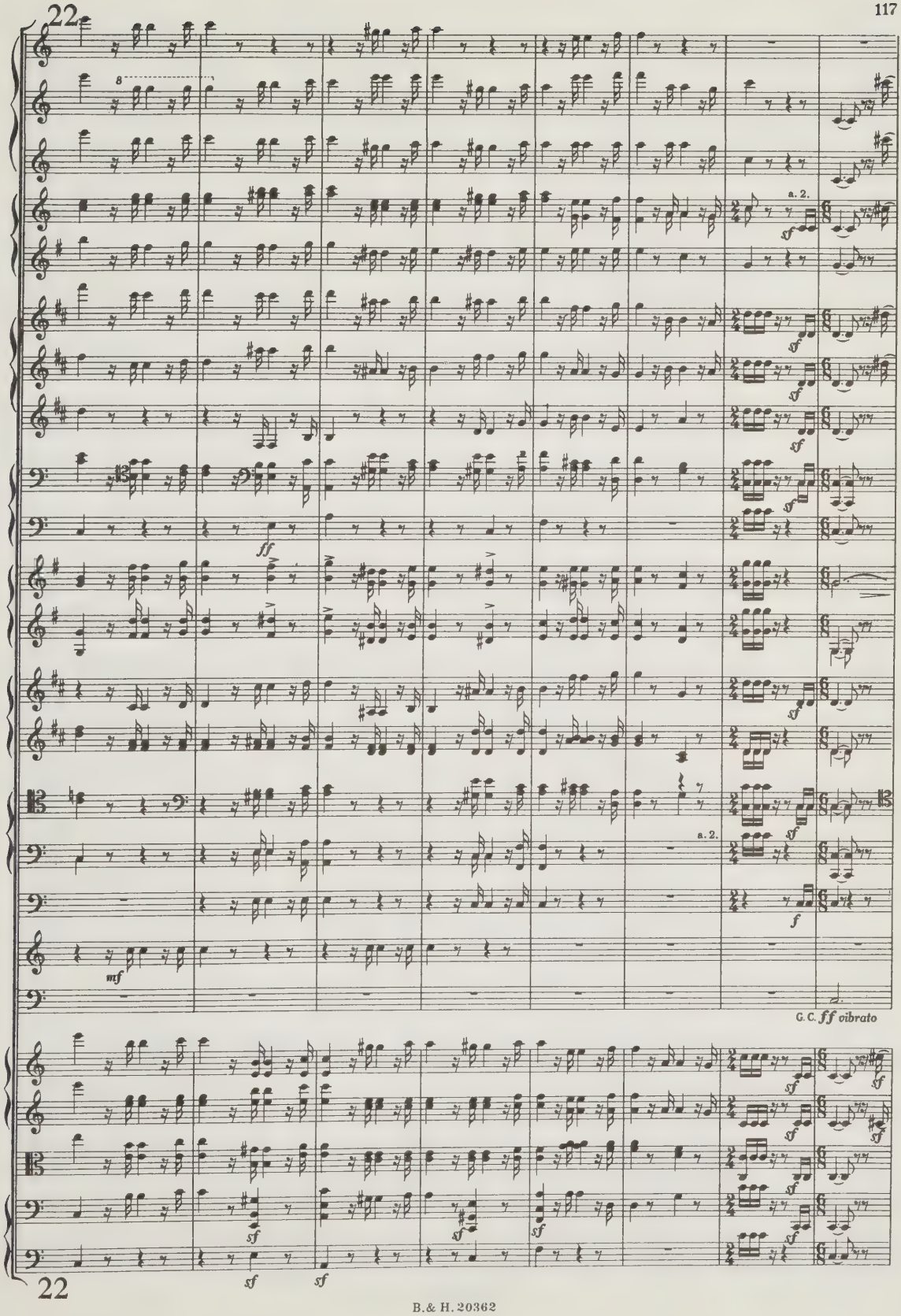

15
p
2°
a. 2.
div.
15

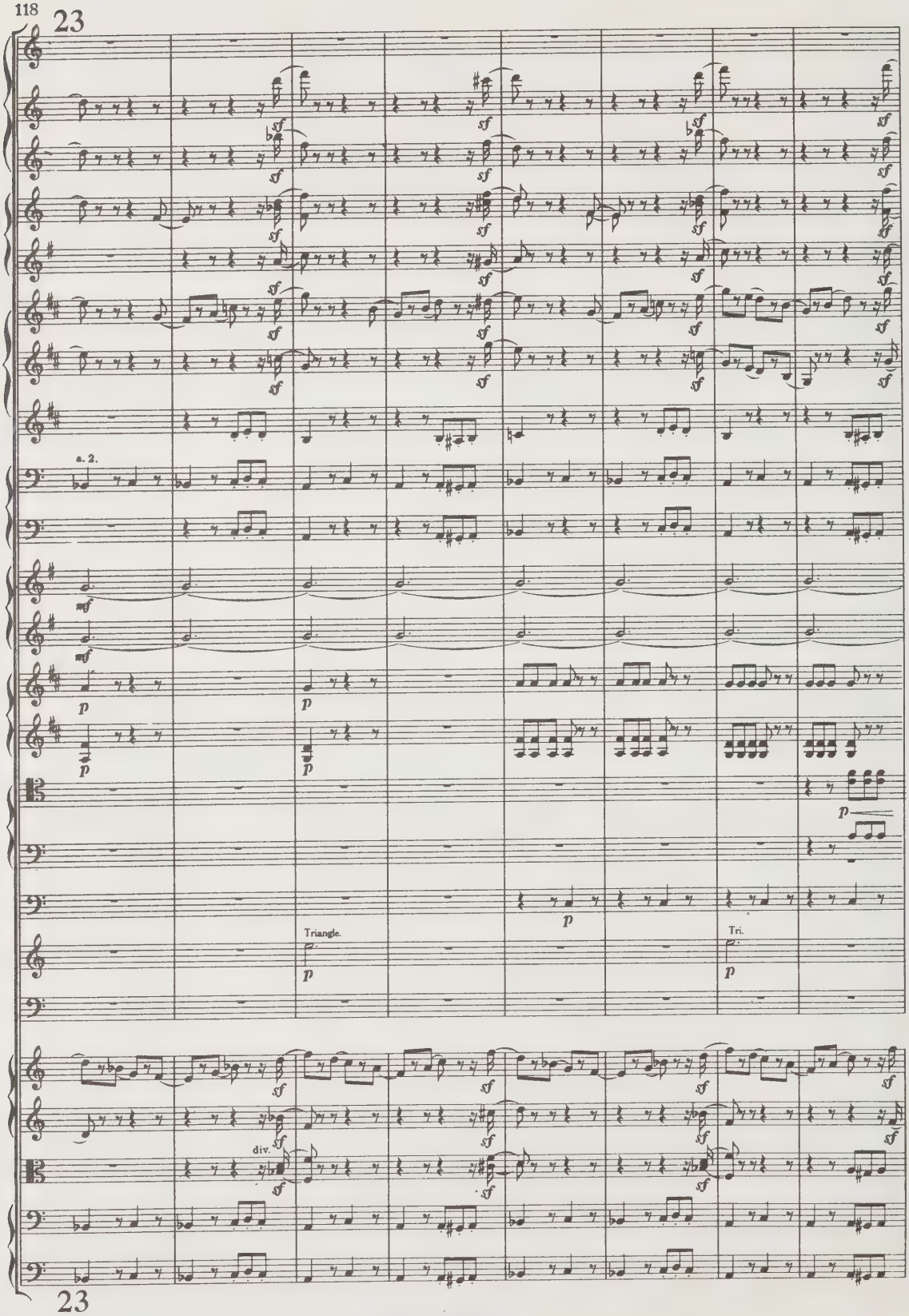

16
17
a. 2.
Tam. Picc.

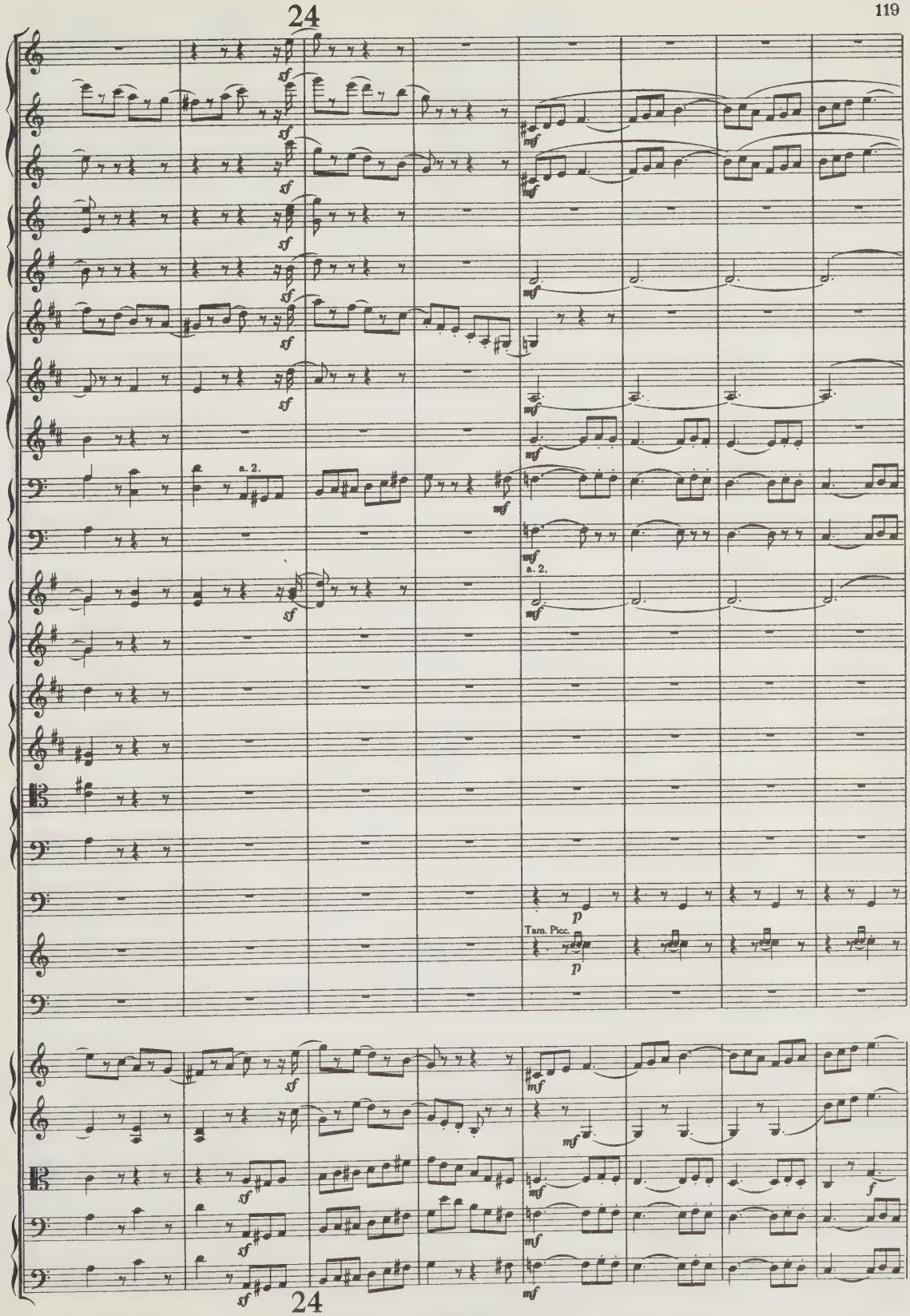

18
19
a. 2.
a. 2.
sf
a. 2. A
a. 2. A
a. 2. A
sf
p
dim.
p
sf
dim.
dim.
p
p
Cym.
sf
18
19

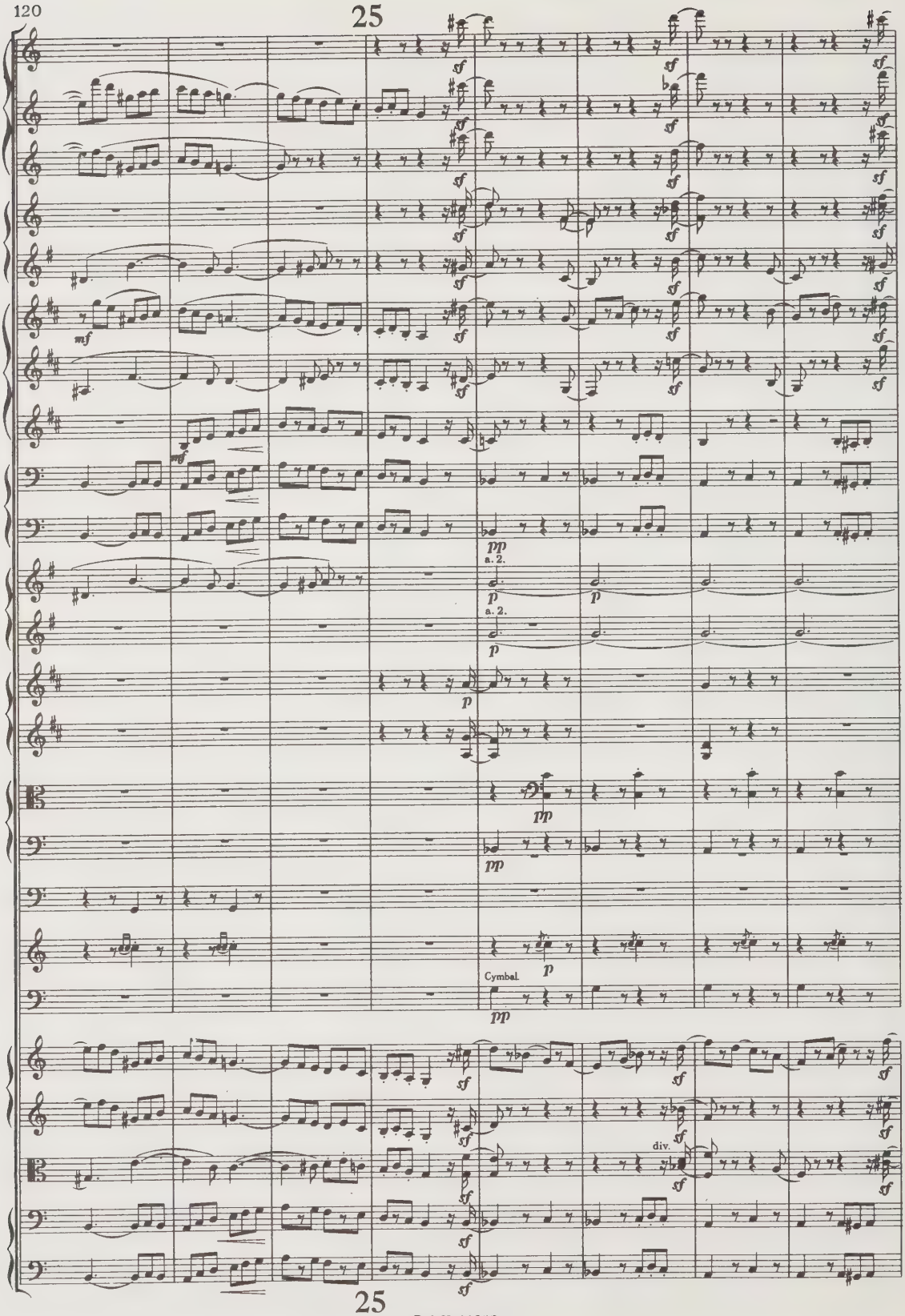

20
f
a. 2.
p
a. 2.
p
a. 2.
p
IV.
ff
ff
20

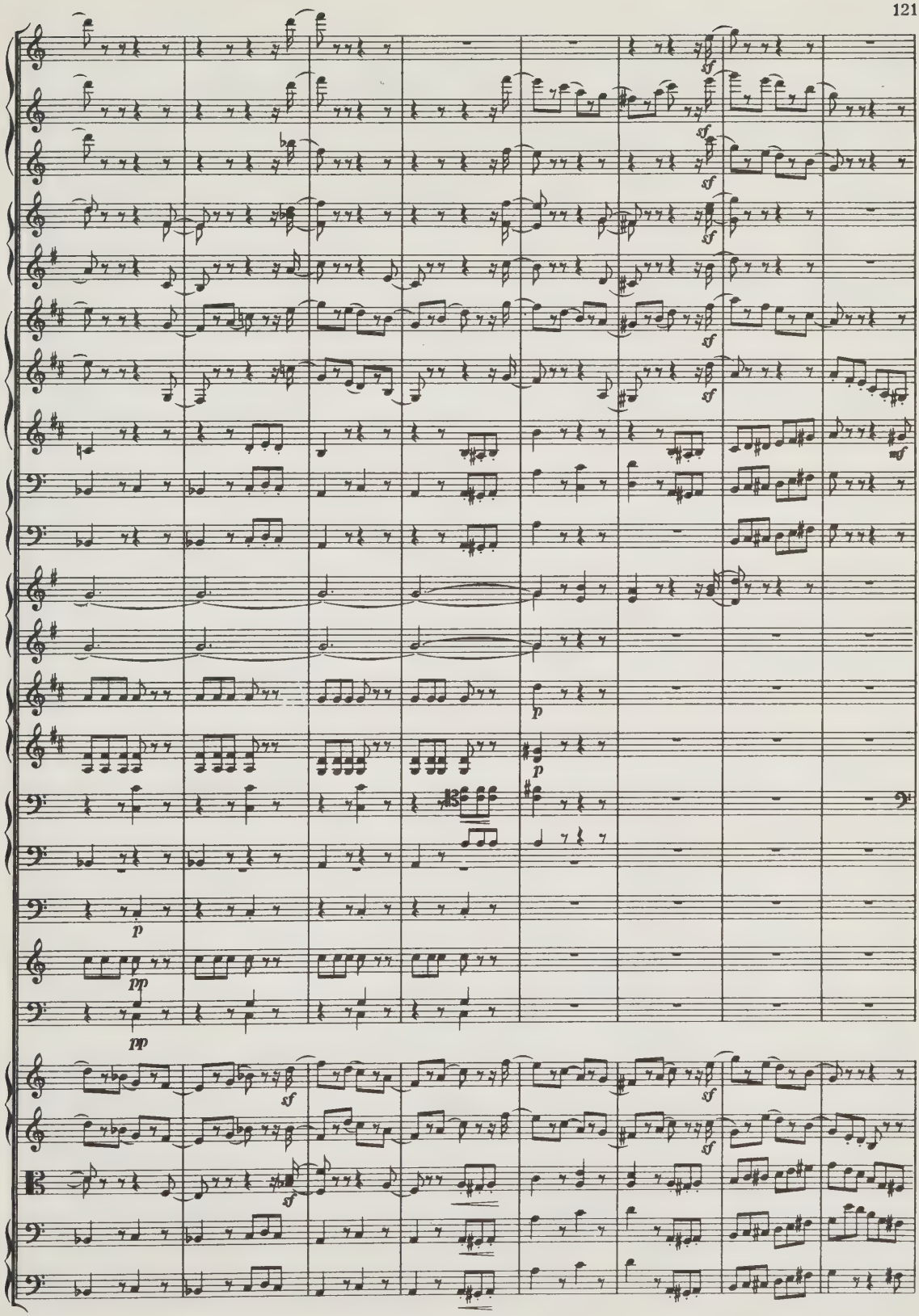

21
pp
ff
sf
a. 2.
mf
tr
Tr.
p
f
G.C.
21

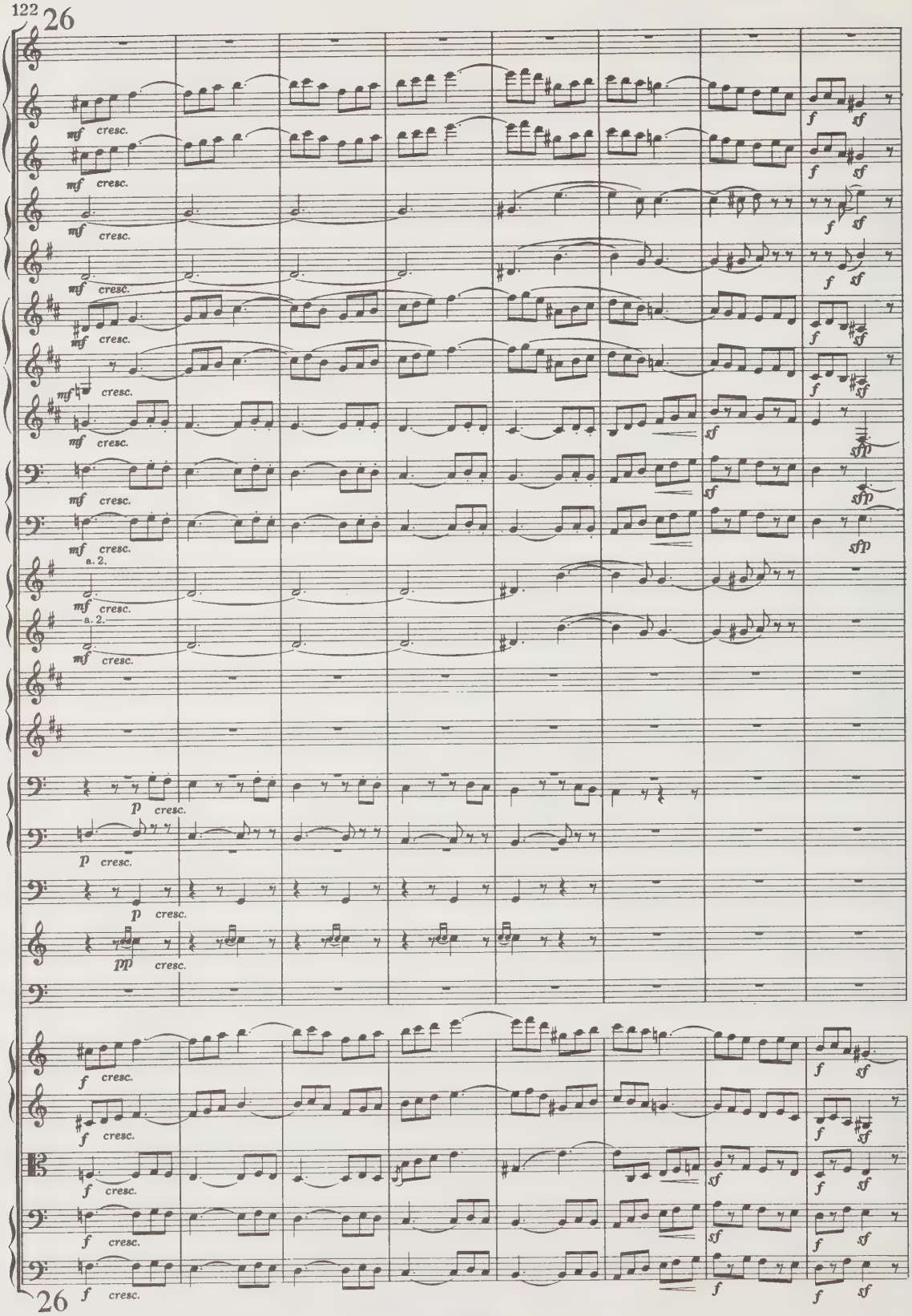

22
a. 2.
sf
ff
a. 2.
f
mf
G. C. ff vibrato
sf
22


23
a. 2.
Triangle.
Tri.
div.
23


24
a. 2.
a. 2.
Tam. Picc.
24


25
sf
mf
pp
a. 2.
p
Cymbal.
div.
25


sf
sf
sf
sf
sf
mf
p
p
p
pp
pp
sf
sf
sf

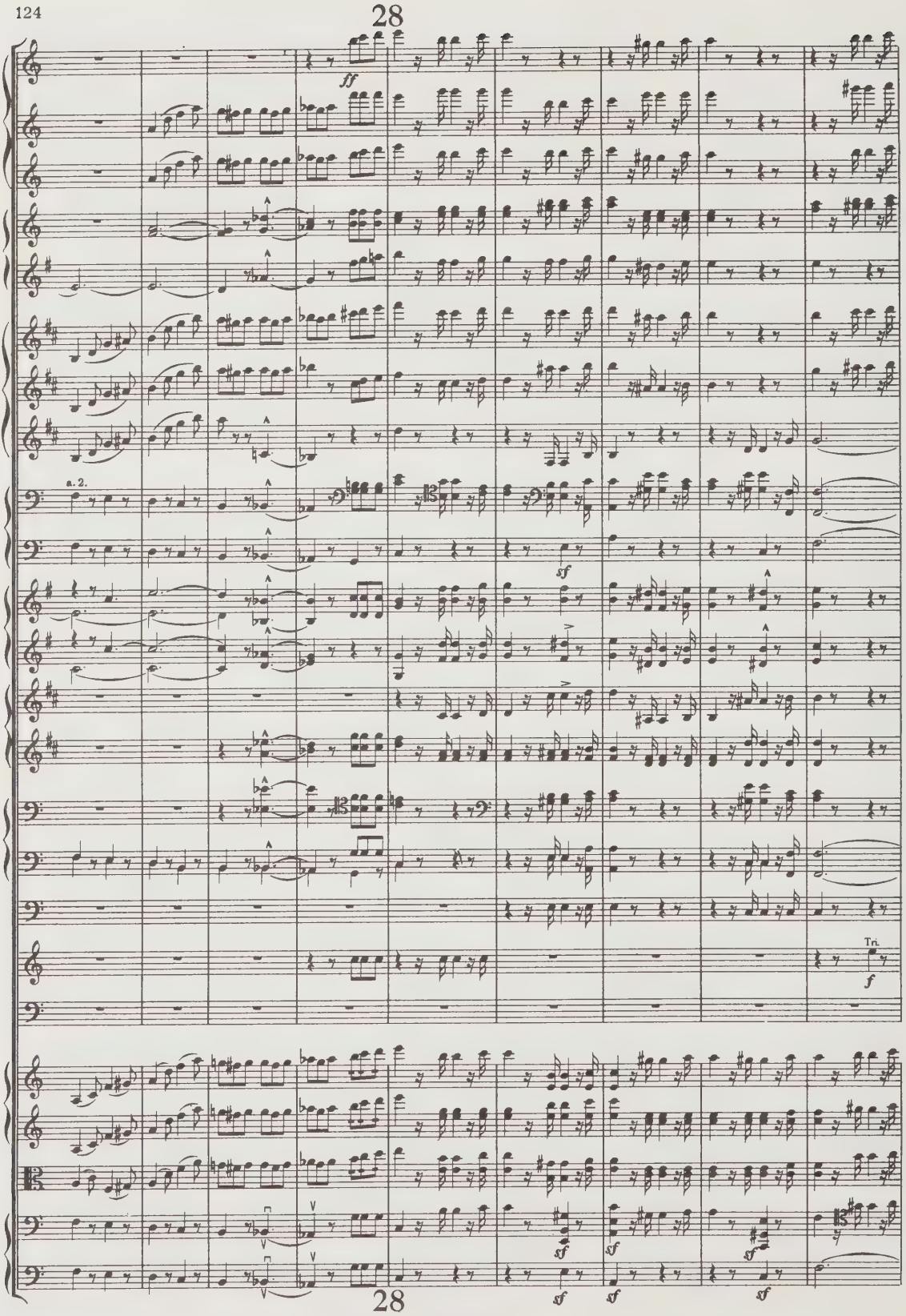

26
mf cresc.
f sf
sfp
a. 2.
p cresc.
pp cresc.
f cresc.
26

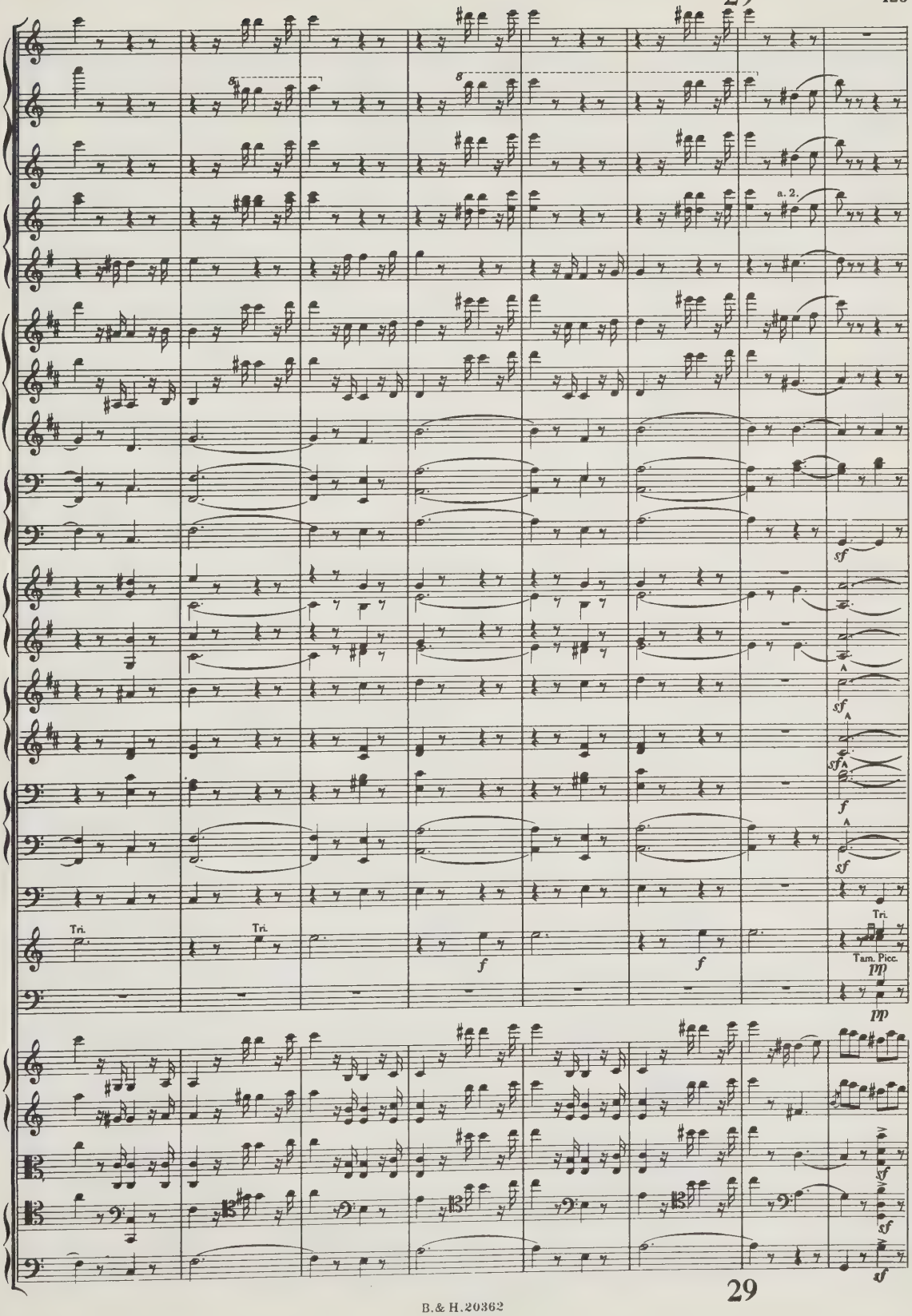
27

mf ff p pp sf a. 2. G. C. f pizz cresc. arco



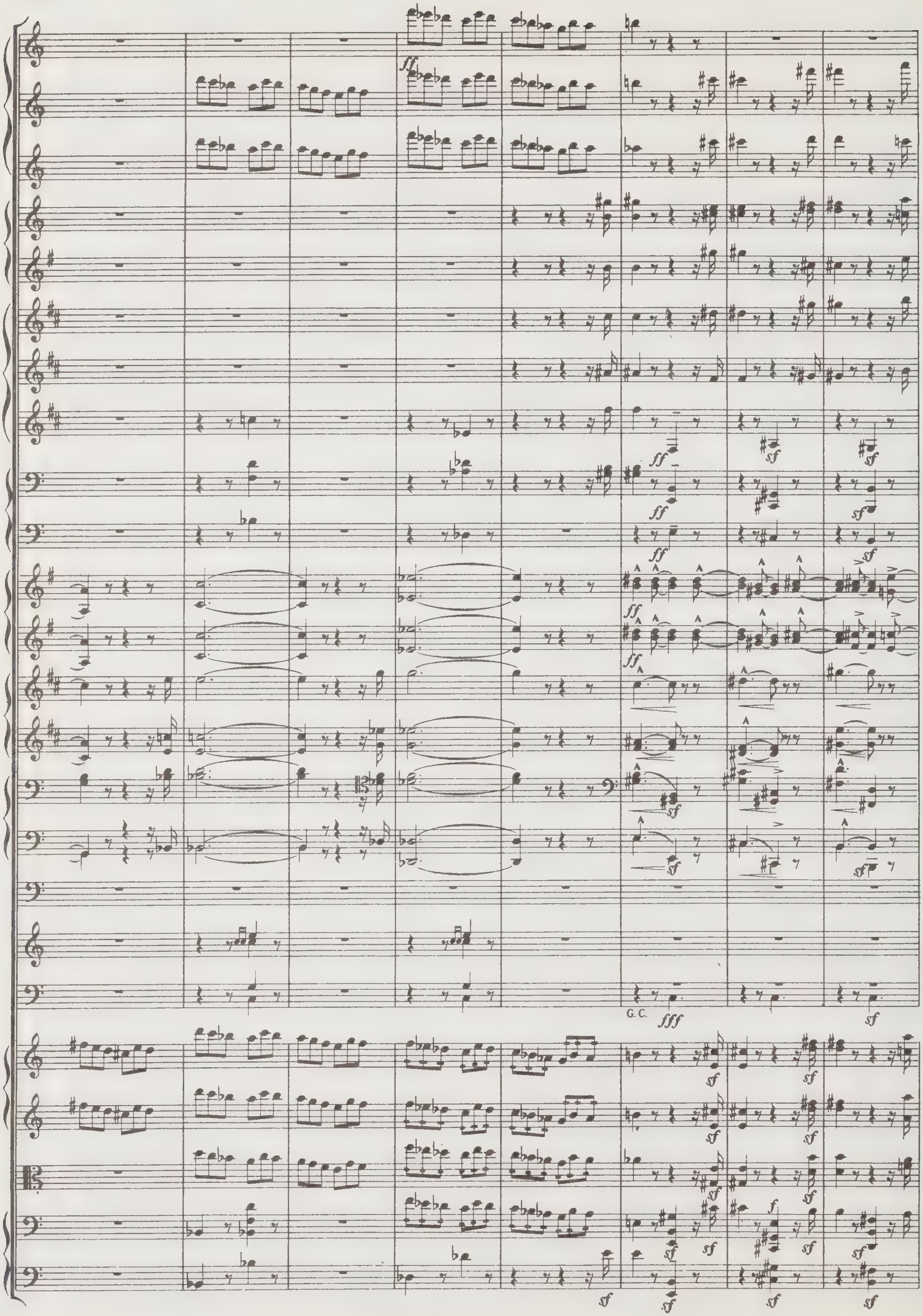
B.& H.20362

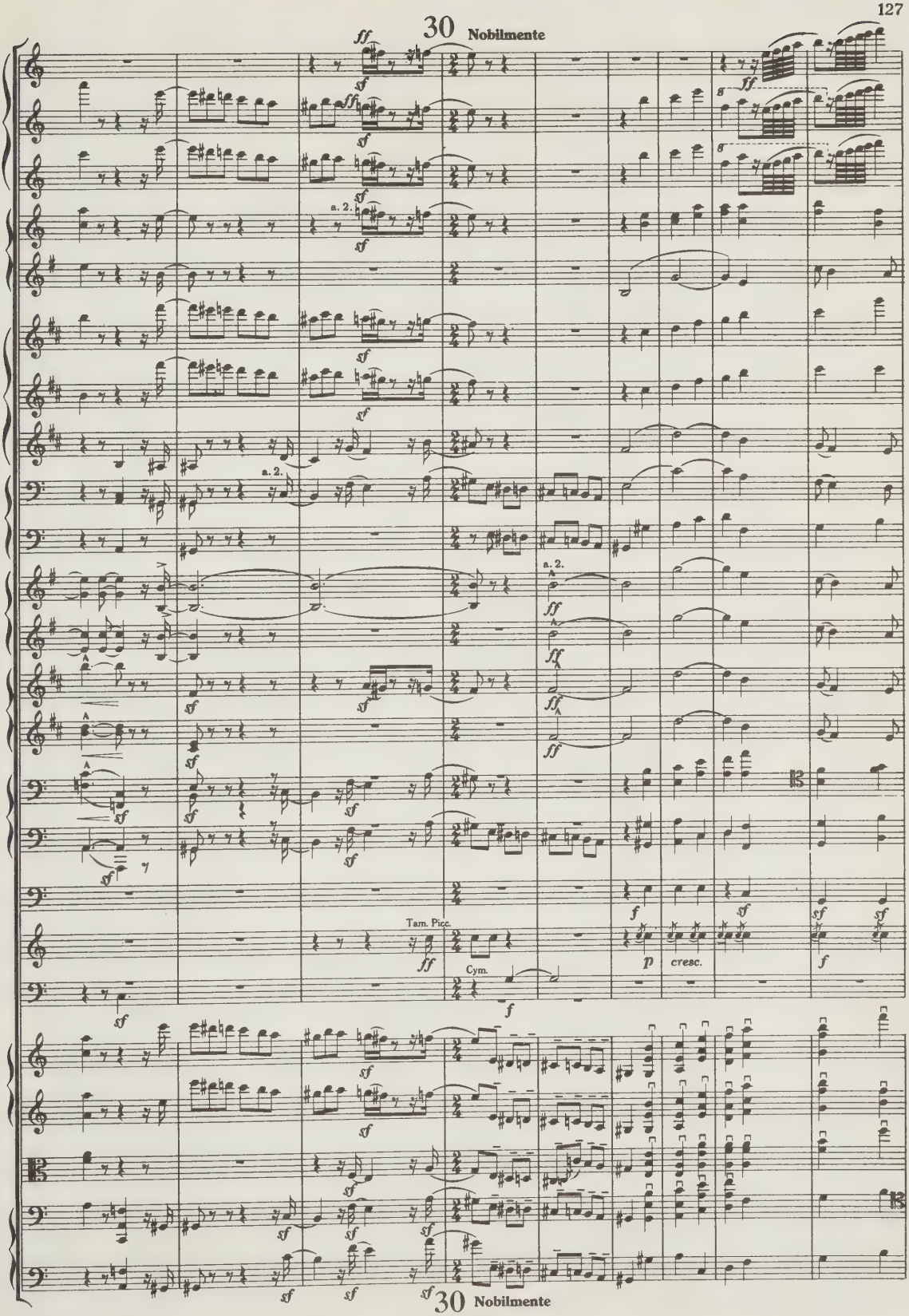

28
ff
a. 2.
sf
Tri.
f
sf
28

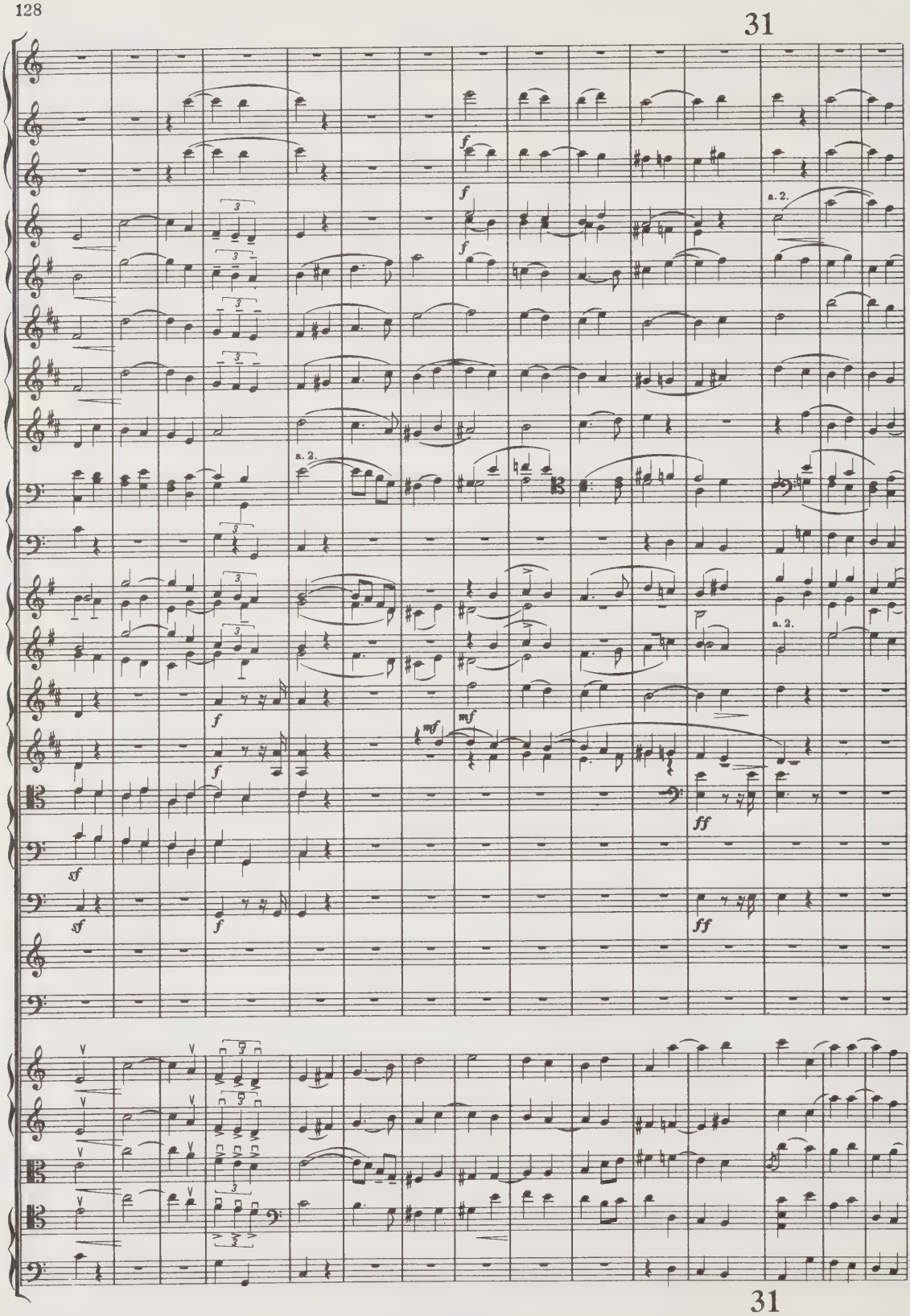


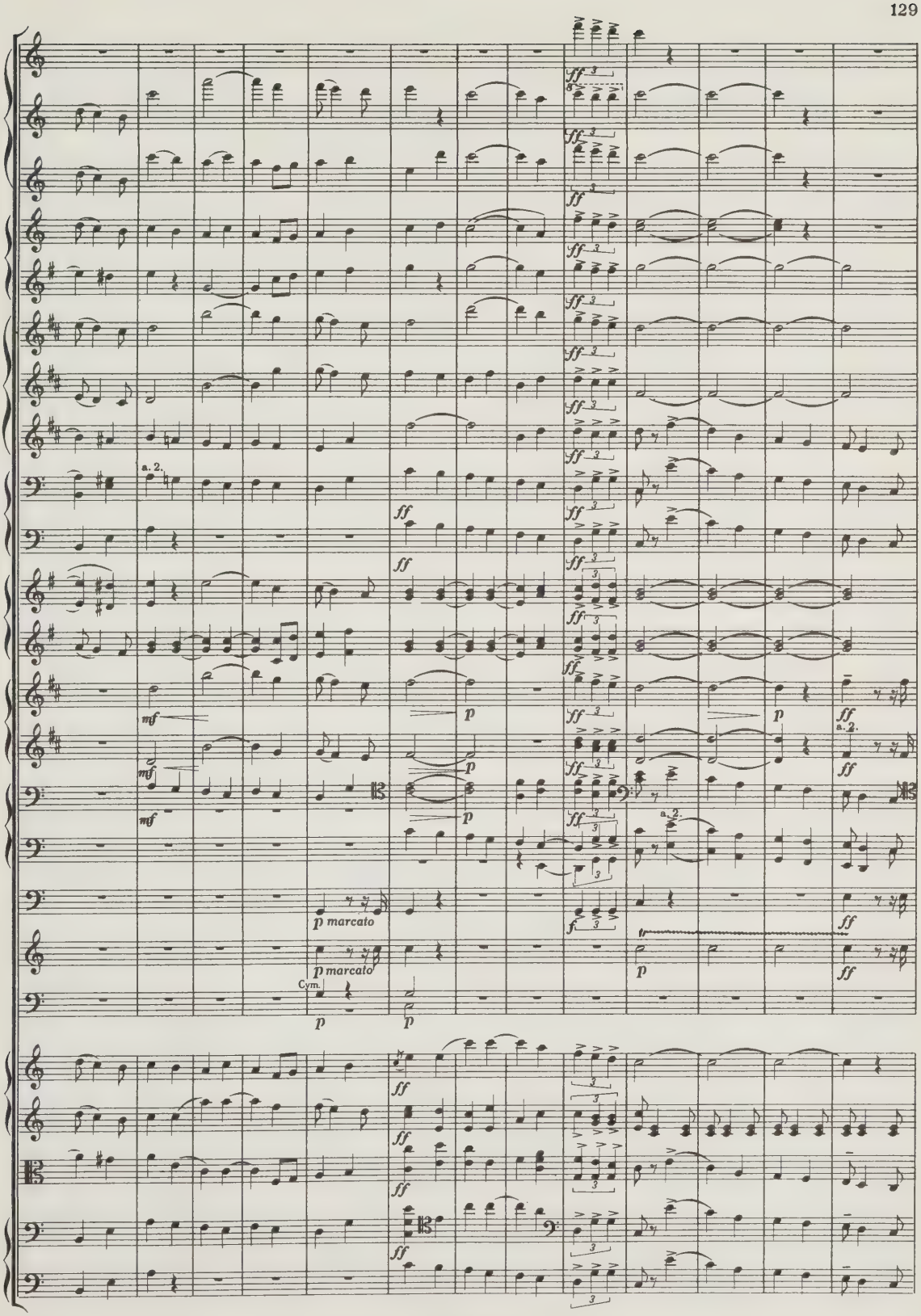


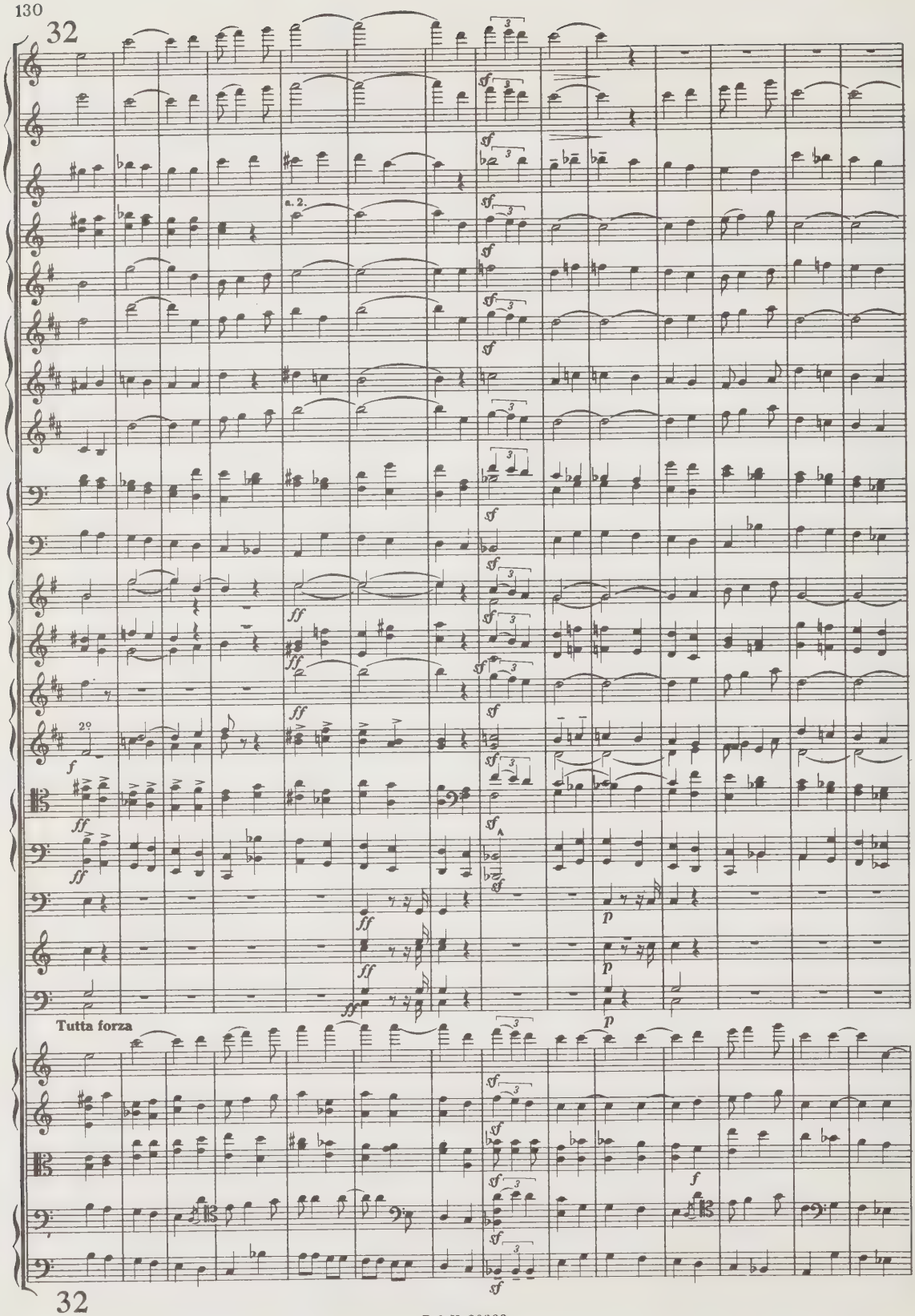

B.& H.20362

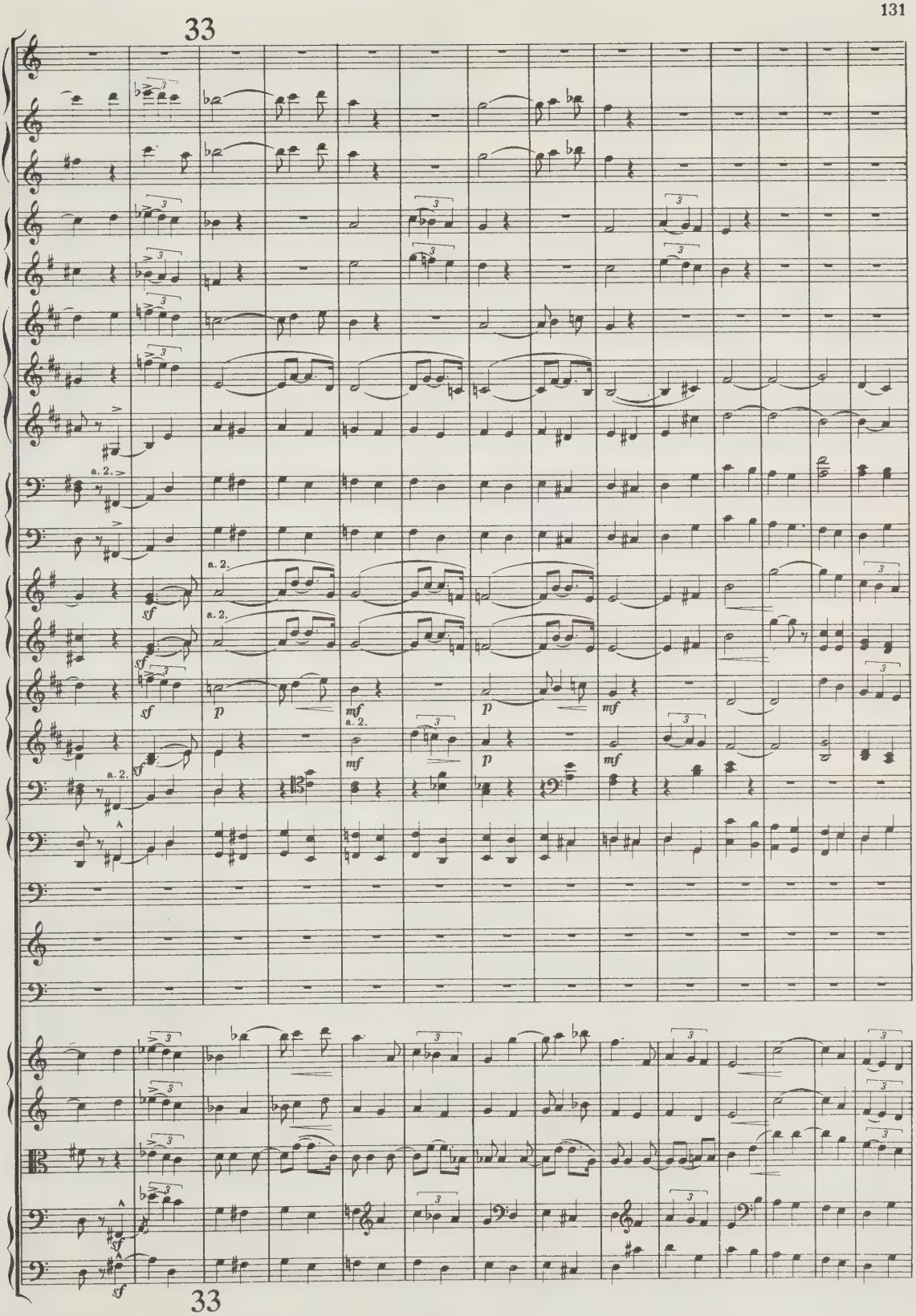

G.C.

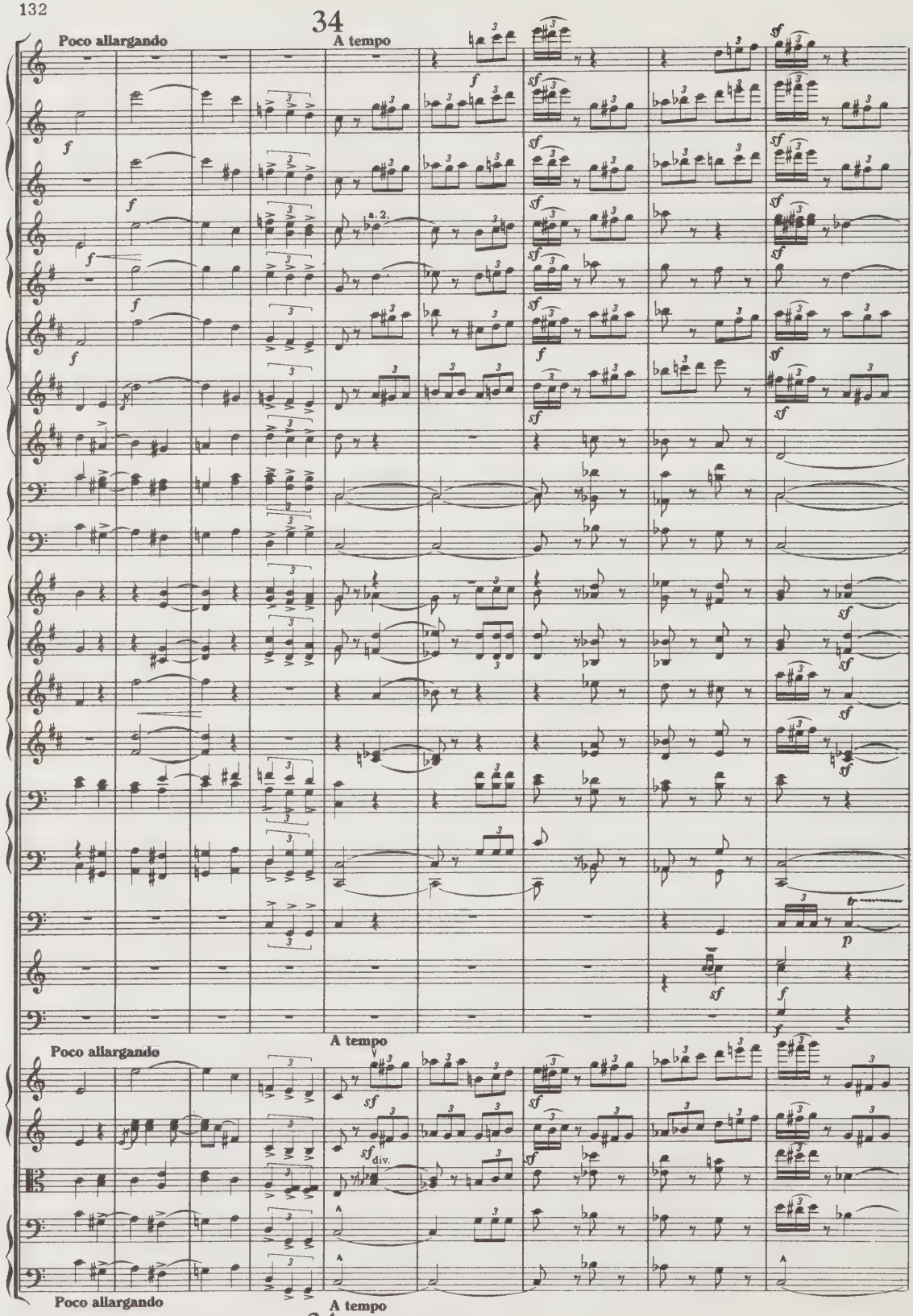

30 Nobilmente
a. 2.
a. 2.
a. 2.
Tam. Picc.
Cym.
cresc.
30 Nobilmente


31
a. 2.
a. 2.
a. 2.
f
f
f
f
f
f
mf
mf
ff
ff
sf
sf
31


a. 2.
ff
mf
p
p marcato
Cym.
a. 2.


32
a. 2.
2°
Tutta forza
32


33
a. 2.
sf
p
mf
33

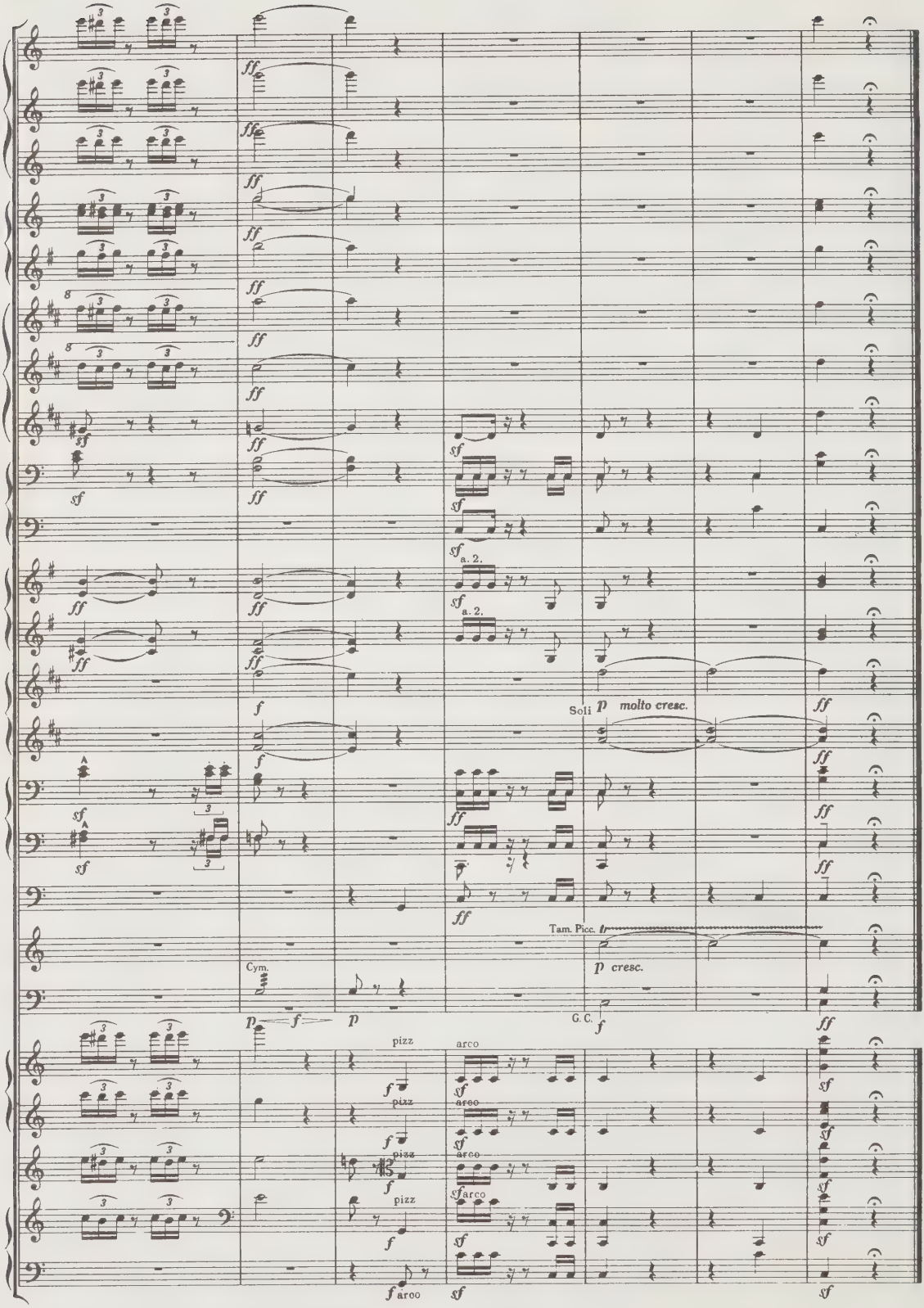

34
Poco allargando
A tempo
a. 2.
div.
Poco allargando
A tempo
Poco allargando
A tempo
34

35

Solo

pizz

arco


a. 2.
a. 2.
Soli
p molto cresc.
Tam. Picc.
p cresc.
Cym.
G. C.
pizz
arco
pizz
arco
pizz
arco
pizz
arco
f arco

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Music